Bihaaree Amar Singh Satsaee

बिहारी अमर सिंह सतसई

Composed by
Poet Bihaaree

Translated by
Rajvi Amar Singh

RAJVI AMAR SINGH
District Sessions Judge Retired and
Director Saadul Rajasthanee
Research Institute, Bikaner

Author
RAJVI AMAR SINGH

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CONTENTS

DEDICATION

I dedicate the book Bihaaree Amar Singh Satsaee to my grand father Maharaj Jai Singhji his sister Raj Kumari Achhan Kanwarji Maharaj Sher Singhji my father by adoption and succession my father Bahadur Singhji (all descendants of Prince Sultan Singhji of Bikaner) my mother Rani Sugan Kanwarji and my first wife Saras Kanwar

Rajvi Amar Singh

PREFACE

Bihaaree was a great poet of Sringaar Ras Eminent scolars like Ram Chandra Shukla Padam Singh Sharma and Laalaa Bhagwaan Deen have said much in praise of Bihaaree While great poets Soor Daas and Tulsi Daas chose Lord Sri Krishan and Lord Sri Ram as the subject of their poetry Bihaaree composed verses on Sringaar Ras It is stated that if Soor Daas is accepted as the Sun Tulsi Daas as the Moon and Keshav as the planet then Bihaaree is certainly a cloud showering nectar In Linguistic Survey of India Sir George Abraham Grierson has lavishly praised Bihaaree In my humble opinion amongst the poets of India Bihaaree ranks next to Tulsee Daas and Soor Daas I have given a brief account of comparison of Bihaaree with other poets like Kaali Daas Deva Dutt Jaaysee Keshava Prince Prithee Raaj etc in the introduction

I had much interest in Marwaaree poetry The verses of Bihaaree Satsaee of the great poet Bihaaree appeared to me to contain many Marwaaree words So my interest in the poetry of Bihaaree grew and developed to a stage that made me to attempt its translation The work of translating the Satsaee of Bihaaree took over three years I do not claim that it is the best translation of Bihaaree Satsaee but I certainly have put in my best effort in accomplishing this task I have translated the verses in Hindi as well as in English and have given the meanings of all difficult words under each verse along with their original form and language with the aid of the concerned dictionery In cases of difference between my translation and the views of other scholars I have tried to substantiate my version with appropriate reasons

In order to properly understand the meaning of the verses of Bihaaree Satsaee which contain words of Braj Marwaaree Persian etc it is necessary to know about the languages dialects and scripts of Hindustan I have therefore attempted to give a brief account of the languages dialects and scripts of this great country in the introduction of this book I have also attempted to briefly explain that Dingal and Pingal are the style of expression of Veer Ras and Sringaar Ras respectively and do not have the status of the language as is regarded by some scholars I have also tried to explain the formation source place and year of the origin of these two dialects in the introduction

BIHAAREE AMAR SINGH SATSAEE

INTRODUCTION

Prayer To Ganesh

जिहि सुमिरत सिधि होइ गणनायक करिवर वदन।
करउ अनुग्रह सोइ बुद्धि रासि सुभ गुन सदन।।

To Lord Shiva

अलिक इन्दु कुजर तुचा मुण्डमाल वपु छार ।
अहि भूपण विजया भखी जय जय जय त्रिपुरार।।

Change is the inevitable law of nature The Sun which gives light and heat to the earth has to face three changes in a day at Sunrise in the morning noon and the fall at Sun set सूरजहू की तीन दशा होत एक दिन में।

The Moon which moves round the earth and reflects light in the night faces change It begins the month in the dark fortnight and gains the bright fortnight by slow degrees The quick changes of the Moon in about a little more than two days in shape and light brings Amaavasyaa (अमावस) the darkest night to Poornimaa (पूनम) from new Moon to full Moon The Moon some time appears like a line fragment then half and full Moon God did not grant similar nights even to the Moon

कहुँ आधो कहुँ आखरो कहुँ खाण्डो कहुँ लीह।
दीन्हे दई न चाँद ने एक सरीसा दीह।।

The Moon has to pass through 27 Nakshtraas (नक्षत्रा) asterism or a group of stars in the path of the Moon from Ashvinee (अश्विनी) B Arietis to Revatee (रेवती) Piscium

The ruling planets both benefic and malific Sun Moon Jupiter Venus Mercury Mars Satum Raahu Dragons head Ketu Dragons body or tail Uranus (इन्द्र) Neptune (वरूण) Pluto (वायु) each of them goes into detriment and exaltation They become ascendant and descendant and face retrograde They pass through the twelve Zodiac signs - Aries Taurus Gemini Cancer Leo Virgo Libra Scorpio Sagittarius Capricorn Aquarius and Pisces

In Macbeth William Shakespeare has remarked about the mood of

Macbeth ın despaır on the death of hıs wıfe Tomorrow and to morrow and tomorrow creeps ın thıs petty space from day to day Thıs puttıng off the evıl to the future turns every day ınto tomorrow down to the end of tıme He has further stated that each new morn, new wıdows howl new orphans cry new sorrows strike heaven on the face

With the end of summer the blowıng of hot wınds Loo (लू) stops In raıny season peacocks and papıhaas (पपीहा) begın to cry ın joy The cranes become agıle to fly The sky ıs decorated wıth multı coloured clouds and raın bow on raınfall the trees and creepers sprout new green leaves The land all around turns green as ıf a heroıne has put on green dress The red coloured mamolıyas (ममोलिया) (a small red fly) are seen scattered on the land But wıth the begınnıng of Autumn patjhar (पतझड) the trees loose all the green leaves After wınter the sprıng ıs not far behınd As a matter of fact sprıng ın Marwar Bıkaner and Jodhpur ıt begıns from Basant Panchamee (बसन्त पचमी) the fifth day of the bright fortnight of Maaha (January) The month of Phaagan (February) or Phalgun ıs generally consıdered Basant or sprıng The people are mostly engaged wıth great joy to sıng songs and throw Gulaal red Coloured Powder at one another on Holı festıval all around ın Bhaarat The pollen of lotus flower ıs saffron ın colour The sweet cry of the over joyed cuckoo ıs heard all around The blossomed multı coloured or yellow flowers of jasmıne Tesoo Kanak Champaa pınk and rosy flowers of rose wıth sweet smellıng gıve a majestıc appearance

Wordsworth the famous poet of nature has gıven an excellent effect of nature

One ımpulse from the burner wood
Can teach you more of man
of moral evıl and of good
Then all the sages can

In hıs poem Small Cleandıne Wordsworth has urged -

To me the meanest flower that blows can gıve
Thoughts that do often lıe too deep for tears Wordsworth has further asserted that the lıfe ın towns and cıtıes ıs full of dıstractıons where men had forgotten nature

Lıttle we see ın Nature that ıs ours
We have gıven our hearts away a sordıd boon
Thıs sea that based her bosom to the Moon
The wınds that wıll be howlıng at all hours
And are up-gathered now lıke sleepıng flowers

The lıfe of man ıs subject to a change ın accordance wıth age It has been urged that the dıalect changes after a dıstance of 24 mıles the fruıts of

trees in the forest are changed when they grow ripe The youth passes away at the age of 36 years But the habit of lacs of men does not change at all

यारे कौसा योली पलटे वन फल पलटे पाकाँ।
वरस छतीसा जीवन पलटे लखण न पलटे लाखॉ।।

But wordsworth has urged that youth is very pleasant in life

But to be young was very Heaven ! O times
With the end of youth all joys are gone
That time is past
And all its aching joys are now no more '

The man by his skill had brought the horses dogs cows elephants and other animals under his control But the tigers and lions did not accept the change and loss of freedom under the man It has been wisely stated that why not a tiger was sold for any price

ओकइ वनि वसतडा ओवड अन्तर काइ?
सींह कवडी नह लइ गइवर लाख विकाइ।
गइवर गह गलित्थिया जहँ खचँइ तहँ जाइ।
सींह गलत्थण जह सहइ तउ दस लक्खि बिकाइ।।

The reply is that if the tiger accepts being dragged like an elephant it would be sold for ten lacs of rupees

CHANGE OF SOVEREIGNTY

The change does not spare the continuance of sovereignty and government In Bharat Muhammad Shahaabud din Ghori defeated Prithvee Raaj Chauhaan ruler of Delhi in the battle of Tarain in 1192 A D King Jai Chandra lost Kanauj in 1193 A D and firm rule of Muslims lasted upto the death of Aurangzeb in 1707 A D Then the fall of Mughal empire began The British came into power in India on account of the skill of Clive Warren Hastings Lord Wellesly by 1814 1823 A D

During the Governor Generalship of Lord (Marquess) Hastings the British had acquired power in the whole of India On account of the annexation policy of Dalhousie mutiny broke out in May 1857A D The rule of East India Company ended and the sovereignty of India passed on to the crown in England from first November 1858 A D Thereafter the best British government in India made many scientific improvements in the means of communication and administration The policy of truth and non violence of the great Mahaatamaa M K Gandhi broke the British fetters which were never broken by force The Bristish rule over India ended during the Governor Generalship of Lord Mountbatten on 14 August 1947 A D India became independant by 15th

August 1947 A D

The states in Raajaasthan region too had to face changes Maand (माड) areas of Ludrava and Poogal and Aboo under Panwars were captured by Bhaatees and Deoraas

Chitor under Maan Mori was captured by Sila or Seelaaditya on 646 A D known as Bappa who was son of Mahendra Naaga Naagaaditya (vide Raajaasthan Through the Ages vol I page 541)

Amber (Jaipur) under Meenaas and Badgujars was conquered by Kachhaavaas who had shifted from Rohatasgarh to Narwar Maheva (महेवा) under the Gohils was conquered by Aaasthaan the Rathore king who had come from Kanauj about 1273 to 1291 A D

Mandor and Nagaur under Parihaar Indaas and Muslims were conquered by king Choondaa Rathore in 1492 94 and 1499 A D Saankhalaas had captured Jaangloo by 1231 A D from Dahiyaas (Chauhaans) Beekaa the Rathore king Conquered Jangloo from Saankhalaas in 1466 A D Paandoo (पाडू) Godaaraa Jat chief of Shekhasar marked a tilak on the forehead of Beekaa as their sovereign

Dronpur and Chhapar were under Daahliyaas (डाहलिया) the descendants of Sisupaal (सिसुपाल) the opponent of Lord Sri Krishan Baagdiyaas (बागडिया) conquered it from Daahaliyaas Mohil son of Surjan (Chauhaan) won it from Baagriyaas (vide Nainsee Khyat part III page 154 to 157) It is also apparent from the inscription of Chhotee Ghantiyaalee (छोटी घटियाली) of Vikram Samvat 1388 (1331 A D) that Mohils had obtained Dronpur in about Vikram Samvat 1200 (1143 A D) Thereafter Jodhaa the king of Marwar conquered Chhapar from the Mohils and granted it to his son Beedaa Mohilwaatee is now called Beedaayat (बीदायत) Thus a great change had taken place in the whole of the present Raajaasthan in the past

LITERATURE

The symptoms of romantic movement in literature had taken place Vedic dialect changed into Sanskrit Prakrit and Apabhramsa in Indian literature The region once watered by the rivers Sarsavatee and Drsadaavatee now was served with the water by Ghaggar river It was the centre of historical events of the best known civilizations known as Maru In Rigveda Marudesa or Marusthalee or some area of Bikaner state as Jaangla Desa or region where sky is clear trees and water are scarce but samee (khejree) trees are seen and exist here Matsya region with Viraata (Bairat) as capital where Paandavas took shelter is also written in Rigved That human history of Rigveda period had begun half million years ago The region of Sarsavatee and

Drasdaavatee rivers between the present towns of Suratgarh and Bhatner now Hanumangarh is the place where Rigved along with the hymns to Indra and Soma (सोम) were composed It is therefore not unreasonable to conclude as recorded in Rigveda i e early vedic period that the northern part of Bikaner was occupied by Bharatas Aryas had developed here the system of the esoteric doctrines and yagyaa (यज्ञ) or yajnnas were connected with them

The discovery of Harappan sites and Mohenjo-daro (mound of dead bodies) had proved by discovery under the rolling sand dunes the great culture of the world In Kaaleebangaan (कालीबंगा) under Bikaner State was found the flourishing civilization of the past Two best white statues of Sarsavatee the Goddess of wisdon and learning made of marble were found at Pallu in Bikaner State which has raised high the status of this region

Painted greywares ornaments consisted of largely terracotta beads horned cattle are enough to prove change in the hoary past (vide Raajasthaan Through the Ages vol II pages 12 33 41 42 etc)

Rama Chandra Shukal has recorded the beginning of Hindi literature in the Veer Gaathaa period from Vikram Samvat 1050 to 1375 corresponding to 993 to 1318 A D on page 1 of his History of Hindi Saahitya But the scholars have stated the year of old Marwaaree in Raajasthaan begins from Vikram Samvat 100 to 1600 corresponding to 43 to 1543 A D
However the poems of Veer Gaathaa Kaala are as follows

1 Bisal De Raaso is said to be of Vikram Samvat 1073 (1016 A D) But according to Early Chauhaan Dynasties (on page 63) Vigrahraaja IV known as Bisla Deva ascended the throne of Saakambharee ie Sambhar in Vikram Samvat 1208 (1151 A D) But the period of Vigrahraaja IV on No 28 has been recorded as 1153 1154 1158 1163 on page 546 in Raajasthaan Through the Ages (Vol I) In that genealogical table the name of Prthveeraaja III of the years 1177 1179 1182 1187 1188 1191 A D has been recorded on No 32

The history of Chauhaans is full of myth Their origin from fire is unscientific and away from truth as that of Solar and Lunar races So the period of Bisal De Raaso is between 1151 to 1163 A D The Language of this poem is Raajasthaanee as accepted on page 36 by Rama Chandra Shukla

2 Rama Chandra Shukla has recorded three Raasos (रासो)of Khumaan on pages 32 33 of his book

1 Khumaan (first V S 810 - 886 (753 to 808 A D)

2 Khumaan (Second) V S 870 to 900 (813 to 843 A D)

3 Khumaan (Third) V S 965 to 990 (908 to 933 A D)

Nainsee has recorded the history of Seesodiyaas in part first of his khyat (from page 1 to 96) But the names of three Khumaans are not found in that book on pages 12 and 78 The name of Khumaan son of Baapo Raawal is recorded

History on this subject has been recorded in Veer Vinod part I (Pages 23 to 238) On page 234 is recorded the name of Baapaa who ruled from V Samvat 191 (134 A D) On number second is the name of Khuman who ruled from Vikram Samvat 292 (235 A D) over 60 years But this statement of Shymal Daas is found to be erroneous in view of the account of Tod which is based upon inscription of Mori Princes

According to Tod Bappa whose name was Sail or Sailadeesa had gained Chitor from Maan Mori Prince (of the Pramar race) and set up the Gahilot dynasty in V Samvat 784 (727 A D) as is evident from the Mori inscription of V S 784 He was succeeded by Aparajit who was succeeded by his son Kallohoj Khuman I suceeded Kalbhoj Khuman ruled from 812 to 836 A D Khuman Rasso is the most ancient poetic Chronicles of Mewar Khuman Raso is a poem ceberating the defence of his state Khuman - II had to face the invasion also

PRITHVEE RAAJ RAASO

The Chauhaans shifted from Sambhar to Ajmer Ajayaraaja had set up the town of Ajmer Arnoraja had got the Aanaasaagar lake at Ajmer excavated Prithvee Raaj III the son of Somesvara who existed from V S 1226 to 1234 (1169 to 1177 A D) on the throne at Ajmer He ruled from V S 1234 to 1248 (1177 to 1191 A D) The rule of Prithvee Raaj III as narrated in Prithvee Raaj Raaso is full of interpolations

Delhi was conquered by Veesal Deva the uncle of Prithee Raaj It was not gifted to Prithvee Raaj He was not the son of Sundree the daughter of Anag Paal who ruled Delhi for 125 Years before him He was the son of Karpooree Devi the daughter of Achal Raaj ruler of Tripuri Chedee (चेडी) According this Raaso Sumer Singh of Mewar had married the sister of Prithvee Raaj But it is apparent from inscriptions of Vikram Samvat 1330-1358 (1273 to 1301 A D) that Sumer Singh was born 100 years after him Prithvee Raaj had married the daughter of Narhar Rai Parihaar of Mandor But Narhar Rai was ruler of Mandor before V S 894 (837 A D) much before him The abduction of Sanyogitaa is a fabricated myth Thus this Raaso is full of falsehoods

HIS RIVALRY WITH KING JAYA CHANDRA OF KANAUJ

His attack of Paramaala Chandel ruler of Mahobaa and devastation is about V S 1240 (1183 A D) was not liked by people The abduction of Sanyogitaa the daughter of Jaya Chandra is a myth of Prithvee Raaj Raaso Govinda Raaja Tomar the ruler of Delhi had severely wounded the upper arm of Muhammad Ghoree at Taraain a village in Karnal district in the winter of

1190 1191 A D Taraain is possibly the village Talwaara (तलवाड़ा) of Bikaner state He was taken away by one Khalji - youth Thereafter Muhammad Ghoree attacked Prithvee Raaj to take revenge for his defeat He defrauded Prithvee Raaj and attacked him by surprise in the night Prithvee Raaj was found asleep Instead of joining the battle he tried to escape probably to Sirsa near Sarsavatee river He was arrested and taken to Ajmer and behead there in 1193 A D But year of the death is still dragged between 1191 and 1193 A D On page 292 of Raajasthaan Through the Ages Vol I it is recorded that Prithvee Raaj III died in 1192 A D '

Prithvee Raaj Raaso was written about 1201 A D (vide Rajasthan Through the Ages vol I page 784) This poem which is now full of interpolations and concoctions runs into 2500 pages The years recorded in this poem are mostly wrong

It has been asserted by Dr Dasrath Sharma and Meena Ram that it is written in old Raajasthaanee But Narottam Daas Swami has wrongly asserted with the aid of George A Grierson L P Tessitori Ram Chandra Shukla Dheerendra Varma that it is written in Braj Bhaasaa L P Tessitoari has recorded that Prithvee Raaj Raaso is in western Hindi (पश्चिमी हिन्दी) Which is under Western Marwaaree Gujraatee Raajasthaanee including Maarwaaree Braj Bhaasaa and Punjaabee are forms of western Hindi Maarwaaree is old Western Raajasthaanee which lies between Apabhramsa and western Hindi How old Western Raajasthaanee i e Maarwaaree is when it was excluded from western Hindi is not known

Ram Chandra Shukla does not agree with Narottam Daas He has stated on page 44 of the History of Hindi Saahitya that the language is strange

भाषा की कसौटी पर यदि ग्रन्थ को कसते है तो और भी निराश होना पडता है। क्योकि वेठिकाने है।

But George A Grierson has stated on page 73 of Linguistic Survey of India vol IX part - I The earliest work with which I am acquainted is the Prithee Raaj Raasau of Chand Bardaaee Chand stated himself that he was born at Lahore and he was the most famous of the Rajput bards Nevertheless he wrote neither in Panjaabee nor in Raajasthaanee but in an old form of Braj Bhaasaa It seems that George A Grierson has been misguided on this point

Besides this Grierson is himself not sure of this statement He has observed in Linguistic survey of India that a small fraction of the most celebrated history Pritheeraaj Raasu of Chand Bardaai has been written in an absolute form of the language little known at the persent day still remains a virgin mine for the student of history and of language' (Vol IX part II page 4)

I Rajvi Amar Singh am therefore going to examine the language of Prithvee Raaj Rasso here George A Grierson has stated that it is a connecting link between Braj Bhaasaa and Jaipuree dialect of Raajasthaanee In Braj Bhaasaa idioms are borrowed from Raajasthaanee

FORMULAE

(1) A Prakrit LL is represented by a dental L and a Prakrit nn by dental n in Raajasthaanee (vide Linguistic Survey of India Vol IX of Part II page 5) In paras of verses quoted from Prithvee Raaj Raaso on page 48 by Ram Chandra Shukla in History of Hindi Saahitya we find words as follows -

(I)	In para 2	the words	वन्निय पिन्निय
1	In para 3		भुल्लहि
2	In Para 4		दिन्नौ लिन्नो और दिन्न
3	In Para 9		भल्लोच
(II)	Use of double letters indicates Prakrit		
1	In para 1		दुग्ग घुक्कई
2	In para 2		लुट्टिय अहिघुट्टिय
3	In para 3		कुट्टिल पिक्क
4	In para 4		कग्गार
5	In para 5		दिट्टि उच्चकिय
6	In para 6		लज्जत पट्ट
7	In para 7		बज्जिय झट्ट
8	In para 8		जग्गे
9	In para 9		अच्चूक हलब्बी जबुक्क

(III) In old Maarwaaree the tendency is to represent the wide sound by two maatraas (मात्राज) and the narrow sound by single Matraas

1	In para 2	बैस बेनु
2	In para 4	दिन्नो लिन्नो
3	In para 7	चौहान घोर
4	In para 8	कौतिग शोन
	and in para 9	हुकै डुकै तेग

In Maarwaaree the

(IV) letters तालव्य श and मूर्धन्य ष are not used But दन्ती स is generally used In all the nine paras only दन्ती स is used except two words देषि देषि in para 6 and one word शोन in para 8

(v) The use of the letters ओ–अउ au is preferred to आ– a aa While यउ yau is used in Braj Bhaasaa

Few word indicating the use of ओ– ie अउ is found in these verses In 51 pages of पृथ्वीराज रासो का लघुतम रूपान्तर printed by Saadul Raajasthaanee Research Institute the above mentioned formulae apply

FORMULA - I

On Page 9	ग्रहन्न कहन्नें
On Page 17	धरन्नी करन्नो
On Page 18	आनल्ल
On Page 22	वल्लह झल्लह
On Page 24	सुन्न
On Page 29	सुपसन्नौ
On Page 31	सोबन्न

FORMULA - II

Double letters of Prakrit are used in abundance So some examples only will be given

On Page 9	प्रथम्म	On Page 12	मानिक्क
On Page 13	खग्गह	On Page 15	रज्जि and हथ्थ
On Page 17	सच्चो	On Page 20	रख्खहि
On Page 23	आमुध्ध	On Page 24	अजब्ब
On Page 27	रूट्ट जुट्ट	On Page 34	छत्रा
On Page 35	ग्रम्मति	On Page 50	ढिल्ली

FORMULA - III

Of double Maatraas (मात्रा) is also richly used

On Page 10	जिनै राख्यौ	On Page 14	सूमचौ उठयौ सूभन्यौ
On Page 15	नैरि पुज्जै	On Page 17	सच्चौ
On Page 18	गौरी धरै देखै	On Page 19	सौ
On Page 22	दूढौ	On Page 23	धावै
On Page 28	रत्तौ	On Page 32	दीसै
On Page 40	उनै		

FORMULA - IV

Only दन्तह स has been used to the exclusion of श and ष through out these verses

FORMULA - V

No word connected with यउ yau is found in these verses Some words indicating use of ओ अउ au are found but such words are also used in Jaipuri and Maarwaaree dialects

The other part of पृथ्वीराज रासो का लघुतम रूपान्तर concerning राजसूय यज्ञ और सयोगिता स्वयवर प्रकरण runs to 35 to 88 pages-

FORUMLA - I

On Page 40 मेल्लिय
On Page 48 सोवन्न
On Page 57 पल्लव फुल्लहि
On Page 74 वचन्न
On Page 75 सकिल्लित
On Page 76 सकिल्लि
On Page 77 भिन्न
On Page 78 आरन्नी
On Page 82 वल्ली
On Page 83 वल्लभ
On Page 84 फुल्लिय
On Page 85 फुल्लनि फुल्लतया
On Page 86 ढिल्लीश्वर
On Page 88 ढिल्लीया are written

FORMULA - II double letters

On Page 35 कनवज्ज
On Page 36 जग्ग
On Page 37 छत्र कथ्थ
On Page 38 धम्म
On Page 42 उच्चरइ कुब्बेर
On Page 46 उद्विग वसिट्ठ
On Page 54 मुक्कै
On Page 62 न्रपति निप्पति
On Page दिख्खन
On Page 72 मज्झइ
On Page 83 वल्लभ are found

FORMULA- III regarding use of double मात्रा

On Page 35 सैपार
On Page 40 कान्हौ भयौ
On Page 41 बोल्यौं

On Page 43 विग्गरै
On Page 44 जैचद
On Page 55 भौ
On Page 66 पुब्बै
On Page 67 कपै जपै
On Page 70 सुनियै
On Page 72 सचरौ
On Page 74 नैन सैन

FORMULA - IV

No श and ष has been used in these verses except use of श in ढिल्लीश्वर on page 86 The letter of मात्र आ has been commonly used throughout these verses like Maarwaar

FOURMULA - V

On Page 37 जग्गु
On Page 40 पग्गु
On Page 48 धरहु
On Page 51 मनु मृगु
On Page 56 बहु
On Page 62 करहु
On Page 63 भयु
On Page 76 लहु
On Page 86 कछु are used But the use of यउ yau was not found Such words are also used in Jaipuree and Maarwaaree for the word मडोवर is of old Western Maarwaaree as against Mandor (मडोर) of Maarwaaree

It is urged that 10 percent words used in Prithee Raaj Raaso are Persian I have found it nearly correct in the examination under formula - VI

FORMULA - VI

Persan or Urdoo words in Prithee Raaj Raaso पृथ्वीराज रासो की पक्तिया From हिन्दी साहित्य का इतिहास रामचन्द्र शुक्ल पेज ४८ मे उधृत पृथ्वीराज रासो की पक्तिया Persian words see उर्दू हिन्दी शब्द कोश मुहम्मद मुसाफा खा

Serial No	Para & Line No	Urdoo or Persian world	Meaning in Hindi	Meaning in English
1	1 fourth line	जजीर	श्रृख्ला साकर	Chain of iron
2	3 first line	सद	एक सो रूकावट	one hundred obstacle
3	7 first line	निशान	चिन्ह दाग झडा	sign blot flag
4	7 first line	रान	जाँघ जघा	thigh
5	8 first line	रगन	रगा हुआ रगझग वर्ण शोभा	coloured pomp and show complexion or colour majesty
6	9 first line	मीर	अमीर नायक सरदार	rich wealthy head leader noble
7	9 second	फिरगी	विदेशी	Foreigner
8	9 second	हलब्बी	हलब का निवासी ताजा प्रसिद्ध	resident of Halab fresh famous

From - पृथ्वीराज रासो का लघुतम रूपान्तर
First pages 3 to 51

	Page Number			
9	9 12	रग	रगत वर्ण हर्ष रग ढग	Colour complexion joy majestic
10	9	अमीर	धनाढय शासक नेता	rich leader administrator
11	9	आस	पहरायत	night watch man guard **see page 47**
12	12	बुत	देवमूर्ति नायिका माशूक	statue of God heroine beloved
13	12	बद	दास गुलाम कैद पाबद रोक	servant slave imprisomed bound prohibition
14	14	अहक	अधिक हकदार	having great right
15	14	माल	धन रकम दौलत	wealth cash

16	14	जम्म	भीड जमाव सर्दी जबर निन्दा	Crowd gathenng cold powerful, defamation

From - पृथ्वीराज रासो का लघुतम रूपान्तर

Serial No	Page No	Urdoo or Persian	Meaning in Hindi	Meaning in English
17	14 and 15	कदम्म	पद पाँव पैर साथ–साथ	Position post leg feet together
18	15	रज्जि	रजी मन वाछित	as desired or wanted
19	15	आनि	आन क्षण पल छवि आनी– तात्कालिक	a second or immediate reputation of that time
20	15	चक्क	चक सीमा क्षेत्र रकबा आदेश पत्र	boundary area order
21	16	सोर	शोर कोलाहल	clamour
22	17	राह	रास्ता तरीका	path, manner
23	19	मग्ग	मग गभीर गहरा	senous, deep
24	20	जगल	वन बियाबान	forest deserted
25	23	तन	शरीर पेडी	body trunk
26	24	अजब्ब	मधुर अज्ब काटना विचित्र	sweet to cut strange
27	26	गाज	हरी घास स्थान झोपडी आवाज	green grass, place, hut sound
28	27	सरसा	सरशाद परिपूर्ण मस्त	completely full intoxicated
29	33	हस्त	मौजूदगी	presence
30	39	सरस	सरसब्ज हराभरा सरसरी मामूली	full of greenery ordinary
31	40	हद्द	सीमा किनारा	boundary bank

32	41	खद	कपोल सुरग खदम नौकर–चाकर	forehead Tunnel servants
33	42	कद	आकार पाव पैर साथ–साथ	height, leg feet shape together
34	42	काले	कालेह कटु स्वाभवे कथन	bad habit promise
35	45	अरी	शहद मधु	honey
36	47	तुरकानू	तुर्जक तर्किस्तान का निवासी	Turk-Muslim
37	51	दह	दस	Ten

PART SECOND PAGES 35 TO 88 (लघुतम रूपान्तर पृथ्वीराज रासो)

38	35 and 71	काज	झौपडा काम पक्षी	hut, work ruddy goose bird
39	35	राज	रहस्य भेद राज्य	secret state
40	38	दान	दाना नग पात्र दिया हुआ	a grain number pot gift
41	39	अब्ब	बार बार पानी पीना	to drink water agian and again
42	40	माल	दौलत रकम पामाल	wealth cash crushed
43	41	खाइ	रूपया खाने वाला	To misappropriate
44	41 and 70	दरबार	राजसभा	audience hall of the king
45	43	गब्ब	पशु का एक दिन छोडकर पानी पीना गबी मन्द बुद्धि	Animal drank water alternatively Dull in intellect
46	44	जगलिह	जगल का निवासी असभ्य	resident of the forest mannerless
47	46	सब्ब	पानी फैलाना गाली देना कारण	spreading water abusing reason

48	48	दरबान	द्वारपाल	guard posted at the gate
49	49 & 70	नीसान	चिन्ह दाग झडा	sign, blot flag
50	49	अचार	खटाई	sourness
51	51	मिस	धातु बहाना	metal pretext
52	53	कुरंगि	कुरग–लाल रग का घोडा	red or bay horse
53	54	जोर	बल	power force
54	55	खजरिय	पेश कब्ज	dagger
55	57	पील	हाथी रेशम का कीडा	elephant silk worm
56	60	लीन	नर्मी	softness
57	66	तेज	तीव्र	in speed
58	70	कान	खान खून कान	mine blood ear
59	74	रग	वर्ण रग ढग खुशी	complexion manner joy
60	75	सब्ब	कारण गाली देना	reason abusing
61	75 and 76	सकिल्लि	बोझा	weight load
62	76	गुज्झ	गुज हाव भाव	conduct
63	77	अलीह	अली–अल्ला	God Almighty
64	81	चामि	चाम–पहाड की घाटी	valley in hill, leather
65	85	सवादे	काली बिन्दी	black mark on the forehead
66	87	बाल	प्राण दशा पख पति	life condition wings of a bird husband
67-	88	तेज	तीव्र	sharp on the edge

Thus this examination of these verses of Prithvee Raaj Raaso made for Prithvee Raaj King of Ajmer and Delhi near about Ajmer and not for any other person in India are full of Prakrit and Apabhraamsa along with Maarwaaree words The words of Braj Bhaasaa are few and far between They are used in Jaipuree Bharatpuree and Maarwaare dialects Hence the contention that Prithvee Raaj Raaso is written in Braj Bhaasaa is wrong The language at some part indicates that it was written in about 16th century Thus the position of Hindi the present national language of India

seems to be far behind in Veer Gaathaa Kaala i e 993 to 1318 A D

BRAVERY OF RAJPUTS

With defeat and death of Prithee Raaj III Chauhaan and Jaya Chandra Rathore the Empire came to an end But the Rajputs did not part with valour The gallant warriors prefered death in battle at about the age of over 18 years

वारह वरस लो कूकर जीवे तेरह लौ जीवे सियार।
वरस अठारह छतरी जीवे आगे जीवन को धिक्कार।।

The Rajput mothers taught their infant sons not to surrender land at any cost and die in its defence in the lullaby (लोरी) Any word of the mother like हालरियो हुलराय of Bikaneree Maarwaaree is neither found in English nor in Hindi nor in any other language

इला न देणी आपणी हालरियो हुलराय।
पूत सिखावे पालणे मरण वडाई माय।।

घर घोडो पिव अचपलो, वैरी वाडे वास।
नित रा बाजै ढोलडा नहिं चुडले री आस।।

The wife urged that her husband was very active and brave They *were residing in a region full of foes Hearing the sound of kettle drums her* husband would go to join the strife on his horse He may be killed there So she had no hope for long married life

The Rajput mother has urged that she should be congratulated for giving birth to 36 clans or dynasties the heroes of which would be ready to fight and die for the defence of the person whose food with salt was eaten by them

हूँ वलिहारी राणियॉं जाआ वश छतीस
सेर सलूणो चून ले सीस करे वखसीस।

About the bravery of the Chauhaans and Rathores it is urged that Rathores were heroic and brave in the battle The Devaraas of Sirohee were obstinate on their strength and the Haadaas of Boondee were fond of pomp and show The gaurs (गौड) were proud for their duty

वाल हठ वॅंका देवडा करतव वॅंका गोड
हाडा वॅंका गाढ मे रण वॅंका राठौड।

Great change takes place only when on heavy rain fall the sky is torn by the brightest flash light of lightning and on the division of the group of raining clouds or the earth is upset or destroyed by earth quake or after a battle It was urged by Maan Singh in defending Jaalore fort against the

attack of the army of Bisim Singh ruler of Jodhpur from 1793 to 1803 A D that Jaalore would be surrendered after the sharp pointed edges of the weapons are cut off or away and the heads of the warriors are cut off and their trunks are found rolling about and moving restlessly on the field of battle

आभ फटे धर उलटे कटे बगतरॉ कोर
सिर तूटे, धड तडफडे, जद छूटै जालोर।।

Hameer the great grand son of Govind son of Prithvee Raaj III was the last sovereign of the strongest fort of Ranthambhor He ascended the throne in Vikram samvat 1339 (1237 A D) Hameer had granted shelter and protection to Muhammad Shaah who had revolted at Jaalore along with Meer Gamru and Mahimaa Singh in about 1299-1300 A D He denied either to offer four lacs gold mohars to surrender persons under his protection present four elephants and give his daughter in marriage to Ala ud-din Khalji

सरन राखि सेख न तजो तजो सीस गढ देस।
नहिं परणाउ डीकरी नहिं आपउ वड मीर।।
हाथी गढ आपउ नहीं, इसउ कहइ हमीर।।।

A great famine prevailed and food grains could not be obtained at any cost There was great want of provisions of food in the fort Muhammad Shaah killed his wife and children and fought and died in the battle with greatest hero Hameer in July 1301 A D (vide Early Chauhaan Dynasties Pages 123 to 133)

Hameer had obtained highest tribute for his gallantry

सिह सवन सत पुरस वचन कदली फलै इक वार ।
तिरिया तेल हमीर हठ चढै न दूजी वार।।

A lioness gives birth to a cub only once a despotic excellent man with violence gives his word only once Once only a plantain tree bears fruit A girl is anointed only once with oil in her marriage and once alone did Hameer give his irrevocable promise

Another gallent Jaswant Singh son of Singha and grandson of Dheer De Songira had gone to Bhatner at the house of his father in law He had to fight in a surprise attack by the Muslims He cut off the head of his wife and put it around his neck like a garland After his death the head of Jaswant was put by Lord Shiva in the necklace of heads

अरधङ्ग सिर कण्ठि ओपिओ
भड भट्टनेर पडता भार।
वनिता सिर कण्ठ वाधि गलि विढिओ
हाथ दिखावे धीर हरो।।

(a) Bikaner Rathore prince Baagh Singh had dragged a tiger by his ear to Akbar

(b) Prince Prithee Raaj brother of Maharaja Rai Singh of Bikaner defied Akbar the great emperor and aroused the gallant spirit of Rana Prataap Singh of Mewar not to surrender to Akbar by sending Dohaas ie verses to him

(c) When prince Amar Singh Rathore of Bikaner kingdom was attacking on his horse Arab Khan on the back of his elephant he was cut into two parts by a muslim soldier from behind The upper half of the body of Amar Singh the younger brother of Maharaja Rai Singhji jumped on that elephant and killed Arab Khan there There after Emperor Akbar called him a flying tiger in July 1591 A D

(d) In between 1570-1577 A D the most beautiful Bhatiyaanee queen Champa wife of Rathore prince Prithee Raaj of Bikaner attacked Akbar with her dagger in a closed room when he approached towards her in love She left Akbar alive on his promise to stop calling Rajput girls in No Rozaa (नवरोजा)

(e) Maharaja Karan Singh of Bikaner kingdom (1631-1669 A D) broke off the ferry boats of Shah Jahan and Aurangzeb in 1652 A D at Attack on Sindh river and saved the Hindu Raajs from their forcible conversion to Islam when they presented him Nazar by praising him as Jai Jangaldhar Badshah as narrated by Suriya Mal Misran the poet laureate of Boondee in Vansa Bhaaskar

(f) Prince Padam Singh Rathore of Bikaner the bravest person had openly killed Mohammad Meer Tojak in durbar the audience hall of prince Muazzam at Aurangaabaad in 1672 A D

MERITS OF BIKANER AND UDAIPUR

I am surprised by the strange observation of the learned scholars who considered Bikaner the largest state in Comparison to Jodhpur Jaipur and Udaipur as a secondary state Hence I am forced to give a very brief account of these states

King Beekaa Bikram the eldest surviving son of king Jodhaa left Jodhpur to win a new state on Dashahara on Aasoja Sudi 10th Vikram Samvat 1522 Corresponding to 30th September 1455 A D After conquering a large kingdom Bikaa had as recorded in verses No 44 to 46 of Chhanda of Rao Jetasi Rau composed about October 1534 A.D conquered Hissar Bhatner Bhatinda Sarsaa and turned out Dalawan Khan He had defied Sultan Baha Lul Lodi and plundered Delhi The conquest of Hissar and other 3000 villages has been accepted by Lt Col James Tod

It is true that Hissar was lost and won several times But Sarsa was kept as capital of Bikaner under king Kalayan Mal Bhatner was still under Bikaner Hissar was again conquered by Jorawar Singh in about 1744 A D Hissar was under king Gaj Singh of Bikaner

Bika had also given shelter to Rana Udaa who had killed his father Rana Kumbhaa of Mewar in about 1473 A D

King Jaitsee had defeated the strong army of Kamaran over one lac in number in 1534 A D

Kalyan Mal king of Bikaner had given shelter to Bairam Khan in 1561 A D even when Emperor Akbar was very angry with him Nagore Phalodhi and Merta were under Kalayan and Rai Singh Jodhpur was granted to Kalyan Mal in 1571-72 A D

Rai Singh has joined the imperial service in 1570 A D He had as stated by J N Sarkar in the Fall of Mugal Empire that the houses of Jaipur and Bikaner had strengthened the Mugal Empire When Akbar was on the point of death Jahangir had called Rai Singh in 1605 A D to counter balance the opposition of Maan Singh of Amber and Aziz Koka the general by a Farman dated September 1805 A D Both Akbar and Jahangir called him the prop of the exalted empire Rai Singh the general died at Bhurhaanpur in Deccam in January 1612 A D Soor Singh of Bikaner played prominent part in winning the battles of Allahabad and Tens river in 1624 A D as is apparent from a Farman of Johangir of July 1624 A D Soor Singh died as a general at Bheri near Burhaanpur in the Deccan in 1631 A D

King Karan Singh had rendered great service to the Hindu religion when Rajas who were going to be forced to embrace Islam after crossing Attack on river sindh in 1652 A D When these Rajas presented Nazar to him as the Emperor of the Jungle he broke the ferry boats of the Mugal king It has been recorded in Vansa Bhaskar (Division II page 2614) by Surya Mal Misran the poet laureate of Boondee He did not join any prince in the war of succession amongst the sons of Shah Jahan When Karan Singh did not attend the durbar on his coronation Aurangzeb grew angry An army was sent to invade Bikaner But it failed As the army of Aurangzebs did not find out the village Laadhriyaa (लाधड़िया) the village Delyoon (डेल्यूँ) was far away The prominent Chaudhrees of Jaalapsar (जालपसर) had filled the wells of water with sand and thus buried them So the army could neither find water nor food So it returned

लाधड़ियो लाधो नहीं डेल्यूँ रहगी दूर
जालपसर रा कूवटा, दिया चौधरयो बूर

So Aurangzeb on the advise of general Mirza Raja Jai Singh of Amber appointed him as a general in the Deccan in 1661 A D and granted

him Karanpur As stated by the Italian Dr N Manucci he did not attend the durbar of Aurangzeb and reached the Deccan But Aurangzeb deposed him and got his son Anup Singh enthroned at Bikaner in January 1667 A D He died at Aurangabad in June 1669 A D Anup Singh too served Aurangzeb as a general in the Deccan He played a prominent part in the battles of the Deccan and conquered Adoni in 1688 A D He died at Adoni in the Deccan in May 1698 A D

Gaj Singh the king of Bikaner had ruled from 1746 A D to November 1786 A D As Abhai Singh of Jodhpur had made four invasions of Bikaner so king Gaj Singh aided Bakhat Singh in conquering Jodhpur from Ram Singh son of Abhai Singh and marked Tilak on his forehead in 1791 A D in Jodhpur fort It was Gaj Singh who had aided Bijai Singh son of Bakhat Singh by sending Bikaner army several times to save him from being losing Jodhpur to the Marathas Bikaner had conquered Hissar in about 1744 A D for which a Farman was issued by Shah Alam II in July 1762 A D

Bikaner fort was neither conquered nor they paid any tribute to the Mughals Marathaas and the British Jauhar too was performed at Bhatner under Bikaner in 1534 A D Udaipur paid tribute to all the three sovereigns and paid jazia (जजिया)to Aurangzeb

Jodhpur The Chiefs and nobles and the people of Jodhpur were the best But the rulers were weak and treacherous It was nobles like great Durga Daas that carried the struggle with Aurangzeb for a long time about 40 years But Jodhpur was conquered three times by Sher Shah Sur Akbar and Aurangzeb It was a grant by Akbar The area of the kingdom depended upon the grant by the Mughal Emperors It is true that Jodhpur was made larger later on than Bikaner But the extension of the territory was not based on any conquest Bijai Singh obtained Godhawaar (गोडवाड) in 1770 A D from Rana Ari Singh of Mewar for protection against Ratan Singh Thus Godhawaar was obtained by cheating Mewar According to Aitchison Maalanee ie Barmer district under Jaisalmer state was transferred to Jodhpur in 1898 A D over 50 years after the treaty with the British Thus the territory of Jodhpur increased and Jodhpur became larger than Bikaner state by fraud and favour

Mewar (Udaipur) It is alleged that Bappa came from a small state Vallabhi in Kaathiayaawaar to Chitor He as a general of Maan Mori captured Chitor from Maan Mori Chitor was lost to Alaudin Khalji by Ratan Singh in 1303 A D Chitor passed on to Malla Deo Songiraa of Jaalore After several dark events and generations Veer Vinod has begun the History of Mewar from Hameer 1301 1464 A D Hameer married the widow daughter of Mall Deo Thereafter he fraudulently captured Chitor He was succeeded by Khet Singh and Lakha After the death of Lakha Mokal succeeded him He

was a minor In the absence of Rathore king Ran Mal Chacha and Mera killed Mokal in 1433 A D His son Kumbhaa was in distress Neither prince Chunda nor Raghava Deo nor any of the nobles of Mewar raised any objection when Chacha became the Rana i e sovereign

Rana Kumbhaa (1433 to 1468 A D) It was Rathore king Ran Mal (1416-19 to 1438 A D) of Marwar the giant in stature ran at the cry of Kumbhaa at the head of 4000 Rathore horesemen He killed Chacha and Mera on Paee hill He married Bharmalee the daughter of Chacha The other girls at Paee were married to Rathore warriors He searched Kumbhaa and enthroned him by marking the Tilak on his fore head He as an administrator had made and enforced law in Mewar He subdued the neighbouring states and imposed suzerainty of Merwar over Abu, Bhoola Basantgarh Harontee ie Boondee and Mandalgarh During the minority of Kumbhaa he had defeated sultan Mahmmud Khalji of Malwa at Saarangpur in 1437 A D Kumbhaa ignored this great service to Mewar and got Ran Mal tied down in sleep by his wife Bharmalee and got him killed in the night on the Deepaawalee (दीवाली) on 2nd November 1438 A D

Jodhaa Jodhaa ran with his brothers and 700 warriors and left towards Mandore He was chased by Mewar army The Rathore army was reduced to seven only when Jodhaa passed tight Someshwar pass Mewar army occupied Mandore Jodhaa lived and passed hard life for 15 years at Kavanee not far from Bikaner city Jodhaa reconquered Mandore and full Marwar territory about 1453 A D Kumbhaa who had marched against Jodhaa had to withdraw his army from Palee Then guerilla force of Jodhaa attacked Mewar region upto Peecholaa lake at Udaipur जोधे जगम आप रा पीछोले पाया। Kumbhaa had to surrender Jaitaran Sojat and Godhawaar (ie Desuri and Baalee) when Jodhaa made the treaty of peace with Mewar

After the murder of Ran Mal Kumbhaa as recorded in Raj Ratanaakar had collected ie 1600 or numerous girls for sexual affairs He was not in a position to act as a valorous warrior He lost all battles against the Sultans of Gujrat and Malwa except one of Nagaur All that stands in merit for Kumbhaa is that he saved Mewar In the end Kumbhaa was murdered by his own son Udaa in about 1468 A D

According to the history of Mewar Kumbhaa Saangaa and Prataap were considered as the most prominent rulers

Rana Sanga (1509 to 1528 A D) Sanga in his youth acted and talked lacking prudence So he was beaten by his elder brothers Prithvee Raj and Jai Mal He lost one eye one hand and one foot Sanga was saved by Bida Jaimal Rathore of Mokalsar near Siwaanaa in Marwar at the temple of Roop Narayan at Seventeen Rai Mal the father of Sangaa exiled him

from Mewar However Sangaa got Mewar in 1508 A D King Loon Karan of Bikaner had married the sister of Sangaa Sangaa smashed Firoz Khan II in Nagaur He fell on the feet of Loon Karan who turned out the Mewar army from Nagaur region and saved him According to Tujuki Baberee he had invited Baber to attack India It is not denied in Veer Vinod history of Mewar He marched against Baber with a large army near Agra He ran away and lost the battle of Khanwa in March 1527 A D How can he be called a patriot? I find no answer

Rana Pratap (1572 to 1597 A D) Akbar had conquered Chitor and Mandalgarh from Rana Udai Singh in 1568 A D In 1572 A D Udai Singh had enthroned his Youngest son Jagmaal shortly before his death But the nobles of Mewar deposed Jagmaal and enthroned Pratap Pratap ascended the throne of Mewar after the loss of Chitor and Mandalgarh without the capital and no resources and the clans were most stirred by reverses The revenue and population of Mewar was small The tiny state of Mewar was no match with Akbar the emperor of the large empire with the vast resources of income Jagmaal ran to Akbar who granted him Johajpur with 350 villages Jagmaal had married the daughter of Maan Singh of Sirohi Akbar also granted 1/2 of Sirohi State to Jagmaal All attempts of Akbar to subdue Prataap failed In June 1576 A D Akbar's army of 5000 under Raajaa Maan Singh of Amber attacked Mewar The battle was fought between the opposing armies at Haldi Ghatee which was lost by 20 000 soldiers of Rana Prataap Prataap and Hakim Khan Sur Commander of the vanguard ran away Raajaa Maan had become liberal and avoided to arrest Prataap Akbar become very angry with Raajaa Maan He removed him and entrusted the work to Shah Baaz Khan Kambhu Shah Baaz Khan defeated Prataap in the battle of Kumbhalmer in 1578 A D He also captured Gogundaa and Udaipur Rana Pratap escaped in the disguise of a saint The surrender by Praataap to Akbar was saved by the letter of prince Prithee Raaj Rathore of Bikaner

The battle of Haldee Ghatee which is praised was a blunder It was mostly a fight between Kachhawaas of Amber (now Jaipur) and Sisodiyaas of Mewar The Muslims considered the killing of Rajputs by Rajputs as a gain to Islam Even if Prataap had won the battle the war would not have ended Akbar could have invaded Mewar constantly The loss of the battle of Haldee Ghatee brought wreck and ruin to Prataap

It is true that Rana Pratap fought against Akbar to protect his position as well as Mewar's independence which was the greatest fight against the most powerful Akbar But it is a false exaggeration that Prataap the ruler of a small state of Mewar had fought for whole Hindustaan and that too for

the Hindu religion The fighting of Hakim Sur in the battle of Haldi Ghatee with Prataap rules out the possibility of fighting for religion Aadhaa Dursa has correctly described the conduct of Prataap

अस लेगो अणदाग पाघ ले गो अणनामी।
नवरोजे नह गयो, न गो आतसा नवल्ली।
न गो झरोखे हेठ, जेठ दुनियाणा दहल्ली।।

But people are ignoring the greatness of Akbar After Jagmaal was killed in Sirohi in 1583 A D Akbar who was as powerful as before stopped attacking Prataap after 1585 A D for 12 years upto the death of Prataap in 1597 A D Akbar did not attack Amar Singh till his death in 1605 A D This liberality of Akbar must not be forgotten Prataap was poisoned to death by his own son and successor Amar Singh for which Akbar Namaa Vol III page 1069 be read Nobody was heard condemning Amar Singh for poisoning his own great father Prataap Instead of wrongly praising Rana Pratap no body talks about the bravery of king Karan Singh of Bikaner who had saved Hindu religion at Attack Amar Singh surrendered to Jahanghir and became a vassel in 1614-1615 A D

Rana Bhim Singh (1778 to 1828 A D) I have heard no body condemning Rana Bhim Singh who had put his daughter princess Krishan Kanwaree to death in July 1810 A D in a dispute for her marriage between the ruler Maan Singh of Jodhpur and Jagat Singh of Jaipur This act full of shame has also been ignored by the scholars

I have recorded true facts for the readers Where stands Udaipur on ments against Bikaner State? Decide yourselves

POSITION OF WOMEN

From time immemorial from the creation of male and female during prevedic or pre-historic era the life of first and original male and female began with individual freedom including love affairs But later on marriage system had begun in Rigved period Puruvaa and Urvasee is stated to have first married in Rigved era It is apparent from Mahabhaarat (महाभारत vide 1/128) that Swetketu श्वेत केतु had started the institution of marriage first But the male and female were free to divorce Love arises between young boys and girls by their desire for sexual affiars Beauty which is subject to their eyes creates love leading to sexual matter including embracing kissing and pleasant smile A girl is beautiful if her beauty raises emotional harmony in the heart of her beloved - boy by attraction This harmony is found more in a married couple The beauty and young age of the girl has attained speciality or privilege for her like the quality of the smallest size of an ant and huge and hefty size of an elephant The young girl has got sweet tune embracement

magnificence in appearance Sexual intercourse with her gives pleasure The sweet smell of the scent applied to her body and dress causes attraction In other words शब्द स्पर्श रूप रस and गध are available to her The main basis of enamouring the lover is her par excellence beauty young age and stead fastness of that decision and patience

रूप योवन लावण्य स्थेर्य - धैर्यादिभिर्गुणै

The attraction towards one another begins from first gentle conversation

स्त्रीणामाद्य प्रणय वचन विभ्रमो हि प्रियेषु

The sexual union is relish for beauty Union between male and female creates Sringaar Rasa (रस)

(सभोग से श्रृगार की उत्पत्ति होती है)

Once that union begins it can never tolerate separation like the clouds and lightning

र्मा भूदेव क्षणमपि च ते विद्युता विप्रयोग ।। ५८।।

(उत्तर मेघ श्लोक ५८)

Sringaar Rasa श्रृगार रस is thickly connected with the beauty of the young girl and love The development of sexual passions towards natural beauty leads to their hapiness to the union of boy and girl in marriage Sexual affairs (रति) is the stable intention of the married union in Sringaar Raas (श्रृगार रस) as held by the learned saints

पुस स्त्रिया स्त्रि पुसि सयोग प्रति या स्पृहा।
स श्रृगार इति ख्याता रति कीडादि कारणम्।।

As a matter of fact all creatures and materials including human beings are created in this world by Braham (ब्रह्म) and Vedaas (वेद) जन्माद्यस्य यत The words Braham and Vedaas are meant and indicate similarity of ideas and lofty sentiments The production of children for the creation of the world is narrated in the Vedaas Thus the words शब्द स्पर्श रूप रस गध which as stated above enables the beautiful girl to attract her male lover This idea has originated from the Vedaas This is not a new creation Manu has stated this fact which runs as follows-

शब्द स्पर्शश्च रूपञ्च रसो गन्धस्य पञ्चम ।
वेदादेव प्रसूयन्ते प्रसूति गुणकम्मत ।।

(vide मनुस्मृति 12 18)

This Sringaar Rasa (श्रृगार रस) is connected with the Vedaas

Nature gives birth to the reading in the childhood and affairs of love in youth

शैशवैऽभ्यस्त विद्याना, यौवने विपयैषिणाम ।

(रघुवश प्रथम सर्ग श्लोक सख्या ८)

The development of love depends upon the first conversation of the beauty with her lover

स्त्रीणामाद्य प्रणाय वचन विभ्रमो हि प्रियेषु।

(पूर्व मेघ श्लोक ३१ वा)

The lover hungry male for sexual affairs looks at the beauty in a wicked and curved glance and then touches the agile eyed girl who is shivering in body

चलापाङ्ग दृष्ट स्पृशसि वहुसो वेपथुमर्ती

(अभिज्ञान शकुन्तलम प्रथमाऽङ श्लोक २२)

SELECTION OF HUSBAND- स्वयवर

Bhoj the king of Vidarbh (विदर्भ) sent his ambessador to king Raghu to send prince Aja to attend the Swayambar of his sister Indumatee After crossing over several Raajaas she reached near Raajaa of Anga Desa She asked Sunnanda her companion to go ahead It is urged that neither that Raajaa was less handsome nor Indumatee was ignorant in knowledge to consider his beauty His selection was avoided on account her different desire and intention

नासौ न काम्यो न च वेद सम्यग्द्रष्टु
न सा भिन्न रुचिर्हि लोक

(रघुवशम षष्ठ सर्ग श्लोक ३०)

In Bible and Kuraan the union of male and female has been stated As the semen of the male and raj (रज) generative fluid of the female leads- to the birth of a child So their union has been recognised all over the world In India a woman is considered as an essential element amongst the human beings in the Puranas

असार भूते ससारे सारभूता निताबिनी

The marriage which has been stated to be of eight kinds by Manu developed the system of voluntary and self selection of a bride groom in the mariage at a gathereing as called swayumbar (स्वयम्बर) In Raghu Vansa (sixth Sarga verse 30) Indumatee the daughter of the Raja of Vidarbha went to select her husband She asked her girl compainion Sunandaa to go ahead of the Raja of Anga Desa It is well known that Raja was handsome in appearance Indumatee too did not lack behind in talent to find out his beauty But in this world the difference in the desire of the people carries weight After marriage the girl becomes the better half of her husband (अर्धांगिनी)

Thereafter the marriage depended upon the will of father of the girl Lord Rama obtained Seetaa by breaking the bow of Lord Shiva While Arjun won Draupadee (द्रौपदी) by hitting a fish placed in a very precarious condition and position Later on the marriage of the girl fully depended upon the parents This system of marriage still continued upto this day specially in rural area A girl is mostly married as directed by saint Narada and Yaagyavalak as soon as she produces mucus at the age of 15 years Manu too has urged to marry the girl with in 3 years after she sheds mucus (vide Manusmriti 9-90) Nal and Damyantee is the excellent married couple from the point of love and firm devotion to the husband (पतिव्रत धर्म)

The marriage in a lonely place for love is called Gandhrava marriage मिथस्समवायात गार्धव Marriage by force is called Aasur or demon marriage

SATEE SYSTEM

It is the system in which wife or numerous wives or even concubines burnt themselves in the funeral pyre of their husband and are called satees This system had commenced long back It is apparent from Harsa Charitra that his sister Rajsree became satee on the death of her husband This system thereafter continued for a long time It was Lord William Bentinck the Viceroy India from 1828 to 1835 A D who abolished the Hindu practice of Satee the immolation of the widows on the funeral pyres of their husbands in 1829 A D (vide History of British India by P E Roberts page 303)

Later on the position of the woman who was taken as a samraagyi (सम्राज्ञी) i e empress and was worshipped was reduced from the position of a companion to that of a firm follower Even during the Mahabhaarat period the gallant man could marry any girl by his prowess and physical strength Thus the independence of the girl disappeared and she was over-powered by the valorous male Arjun had abducted Subhadraa the sister of Lord Sri Krishan Even Lord Krishan himself had abducted Rukamanee at her request to save her The victor in the battle married the daughter of the vanquished which continued upto the British rule This practice ended the monogamy Marrying more than one wife took place Dasrath the father of Lord Rama had four wives

Manu has stated that the woman must not be given full independence अस्वतन्त्रा स्त्रिय कार्या पुरूषे स्वोर्दिवानिशम She is protected by her father in child hood husband in youth and son in old age This has been presented as justification for her subordination

PURDAA SYSTEM

It is not accepted that keeping woman behind the curtain from being

visible to others existed during the period of Lord Rama and Lord Krishan It was mere privacy and not the curtain before the queens The example of the queens of Duryodhan who were never seen came within the privacy

अदृष्ट पूर्वा या नर्यो भास्करेणापि वेश्मसु।
ददृशुस्ता महाराज जना याता पुरे प्रति।।

But with the beginning of the Muslim rule and corrupt practise during their reign turned the privacy into the concealment of ladies behind the Pardaa' or curtain This strict application of pardaa reduced the education of the girls and early marriage at the age of 15 years further brought it practically to an end

Evils arising in awaiting for marriage upto the marriage of the girl maturity apart at the age of 15 years saves the chastitiy of the character of that girl in any immoral conduct The father of the girl who controls the marriage takes at the time of betrothal or engagement with the boy many points into consideration He carefully examines the character and habits of the family of that boy in previous marriages the health habits character age strength education service of that boy as well as the financial position of the family of that boy Hence the marriage generally continues for a long time with out any question of divorce in India So the marriages by the father in India is much better than the marriages in England and European countries which takes place by falling in love at first sight but after the satisfaction of the passions divorce takes place in many marriages which ruins the life of the girls

A delayed marriage it was apprehended was likely to misguide a girl to develop love affairs during her unmarried life on attainting maturity The Raajasthaanee love story is like that of Alif Lailla The love of Saavalinga, the daughter of a Bamiyaa minister and Sada Budha the son of a Raja is very famous here When Saavalingaa started in the chariot to go to the house of her husband Sada Budha was perturbed He sat down on a mango tree and began to weep When her chariot passed that mango tree tears shed heavily by him fell on her She cried to him that he had taken all the juice and honey of her youth

Why was he weeping now ?

आम झरै टपका पडै भीजै नव सै रो हार।
रस कस तो ते सो लियो अव क्यो झूरै गवार।।

PINGAL AND DINGAL
पिंगल और डिगल

PINGAL OF 297 A D

The ascertainment of both these words Dingal (डिगल) and Pingal (पिंगल) is in darkness But according to Pursottam Menaariyaa Raajasthanee literature had come into light in Vikram samvat 1045 (988 A D) (Vide page 9 of सम्पादकीय प्रस्थावना of Rukamanee Haran) It can be asserted that Dingal is the style or manner of expression of Veer Ras (वीर रस) the valorous and deeds of gallanty While Pingal is the style of sweet and attractive acts of affairs of love It is difficult to agree with some scholars who consider them having the status of the language

Bankee Daas the poet laureate of Jodhpur has stated that Dingal is Maru Bhaasaa

ऊधत भाषा ओ अरथ, भाखौ डींगल भार ।
मरू भारवा मानीजै सो ई गीतॉ सार ।।

Similarly some scholars have considered Dingal as language of Chaarans and Pingal that of Bhaats

चारण डिगल चातुरी, पिंगल भाट प्रकास ।
गुण सख्या कुल वरण गण, यॉरो करौ उजास ।।

It is understood that highly learned scholars like George A Grierson L p Tessitori Dr Suneeti Kumar Chaterji Surya Mal Misran Dr Shyam Sunder Daas Ram Singh and Narottam Daas Swamee had taken Dingal as a language of Marwar But Shamsher Singh Naroolaa and Udai Singh Bhatnaagar do not agree with them on this point I too in my humble opinion do not accept Dingal anything more than a style of expression of Marwaaree I am supported by learned scholars like Surya Karan Paareek Ram Singh Tanwar and Narootam Daas Swamee in their Praa Kathan (प्राक्कथन)

(On page 124 of Dhoolaa Maaroo Ra Dohaa)

'इनके पिंगल और डिगल नाम रखकर साहित्य के दो विभाग कर दिये गए। - डिगल का विकास उस राजस्थानी से हुआ जिसका प्रयोग चारण भाट अधिकतया करते थे। एव जो विशेषत वीर रसात्मक होती थी।

Purusottam Menaariyaa has accepted Dingal as a special style of Maarwaaree in Raajasthaanee literature in सम्पादकीय प्रस्थावना of Rukamanee Haran (vide page 13) Even Abul Fazal has accepted the existence of Maarwaaree in Aainee Akbaree

FORMATION OF DINGAL - डिंगल

The Word Dingal (डिंगल) the style or form of Maarwaaree poems has been explained by learned scholars in the following different ways -

1 It has been alleged by Dr Har Prasad Shastri 'Dagar' (डगर) has been changed into Dingal 'The world Dagar has been changed in to Dingal to rhyme with Pingala I have the high authority of Mahamaho Padhyaya to Moradanji in support of the above theory'

Quotting a verse from Ala Charan the protector of Chhunda has shown that in the 14th century the Marubhaasa (मरू भाषा) was actually called Dagar

The verse is given below (Vide Preliminary Report on the operation in reasearch of M S S Bardic Chronicles page 15)

दीसै जगळ डगळ, जेथ जळ वगळ चाटे।
अनहुता गळ दियै गळा हूंता गळ काटे।।

The meaning of word (डगर) is a narrow foot path Dingal is not a foot path It is wider than a high way in literature Besides the above quoted verse does not contain the word Dagar The word used is Dagal (डगल) which means a piece of stone or mud If it is taken as daagal (डागल) which means a roof over the rooms Even this cannot form or does not correct this explanation

2 The assertion of Gaj Raj Ojhaa that Dingal has been a form of the word Dakaar (डकार) The word Dakaar has two meanings belching or eructating by a person The other meaning is to give th eat or roar or to make a show by boasting There does not arise any question of belching or to roar in Dingal Dingal merely makes mention of what is actually seen or heared It does not apply here

3 The authors of Dingal were Chaarans and Bhaats who used to show Deenga (डींग) which means to boast or wide spread self praise in order to obtain prize from Rajas In Dingal there was no question Deenga The poets have praised other heroes for their gallantry

4 The statement of Ganpati Chandra - that the word Dingal has emerged out of the word Dagal (डगल) which is the language of Dagal Pradesh like Aasaam from Asam (असम) In the above quoted verse Jangal (जगल) indicates Jangal Dharaa Jangal Desa i e Bikaner Kingdom No country or State in Raajasthaan is known as Dagal or Dangal Pradesh

5 Kushal Laabh the writer of Pingal Shromani has written that Naag Raaj had formed Udingal (उडिंगल) Dingal is the cant from of Udingal Udingal (उडिंगल) means high up and loud voice or sound But sound is connected with Dingal and Pingal both This assertion to consider Udingal as the basis of

Dingal seems to be better

6 The contention that the word Deengar (डींगर) is the basis of Dingal does not fit in here The meaning of Deengar (डींगर) is a servant (चाकर) Deengaro is a stick to tie the cows to prevent them from running If it is taken as Deekara (डीकरा) then it means son or a boy If it is again changed into डाँगर which means the cattle or into Doomanee (डूमणी) then it means a woman of Dooma caste who sings All these interpretations do not fit in here

7 The word Dingal (डिंगल) has been explained as a voice from a high place The डी has to be changed into Deengee (डींगी) Then डींगी means high (ऊँची–दीर्घ + गळे की आवाज–बात) voice ie it means high and loud voice or sound from the throat It is better than other explanations But it requires a change of words with which I do not agree

8 The word Dingal is a joint word of डिंग+गल The word Dinga is the sound of Damru i e a leather covered musical instrument which was alleged to be used by Lord Shiva the God of gallantry Gal (गल) is throat ie sound or voice from the throat Even if it is accepted Indra as king of Gods (Devataas) as the master of valorous action and not the Lord Shiva it does not affect the explanation Dingal relates to the use of Dimru which is open to all Damru was chiefly used by Lord Shiva But its use is not confined to him alone It is used by one and all from a very long time This explanation is correct and appeals to be acceptable

The statement of George A Grierson is that ' the writers sometimes composed in Maarwaaree and some times in Braj Bhaakhaa In the former the language was called Dingal and in the latter Pingal (vide Linguistic Survey of India Vol IX part II page 19) Pingal as is apparent from the record is very old Hence it can be accepted that Maarwaaree or Braj Writers adopted the Pingal style in their wirtings But Braj Bhaakhaa has no connection with Pingal and its magnificence

It is difficult to find out the correct period of the beginning of Dingal Dr George A Grierson has stated that Dingal had followed Pingal This no doubt it appears to be true According toRam Chandra Sukla the Raajasthanee literature which came out and aided by Apabhramsa (अपभ्रंश) was called Dingal The composition of Chhanda Rau Jaitsee Ro by Sooja Beethoo in 1534 to 1540 A D and Krishan Rukamanee Re Veli by Rathore Prince Prithee Raaj of Biikaner in 1580 A D in Dingal style had brought Dingal into lime light Dr L P Tessiton has stated about the magnificence of Veli Krishan Rukamanee Re - as a marvel of Dingal literature and poetical ingenuity which is glorified like Taj Mahal of Agra It is one of the most fluent gems in the rich mine of Marwaaree (Raajasthaanee) literature

The following verse of Saayaan Jhoolaa in Naagdaman (नागदमण) in the strife between lord Sri Krishan and Kaaliyaa Naag (कालिया नाग) has further increased the light of Dingal in the seventh century

उडै पींगला डींगला रा अगरा।
ग्रहै गूदरै जैम कुल्लाल गारा ।।

The flying of embers of Pingal and Dingal is the immense presence of this version has thus been proved now

PINGAL OF 295 A D (पिंगल)

It is reliably understood that Pingal (पिंगल) is connected with the marriage of Saalha Kumar (साल्ह कुमार) generally known as Dholaa (ढोला) with Marvanee (मारवणी) for which poetry of Dholaa Maaroo was made This popular narrative is prevalent in three forms (a) Poems in the form of Doohaas (b)Story (c) Sweet ballads The ballads are folk songs - made by illiterate Daadhees (ढाढी) the professional singers in rapidity of movement and simplicity of diction in primary emotions to appeal to Dholaa (ढोला) about the marriage of princess Marvanee of Poogal with him

It is apparent from verse No 182 that Dhan धण (Wife i e Marravanee) had sent the message to Dholaa while crying for his absence with the singers

ढाढी हाथ सदेसडो धण विललती देहि।

While those Daadhee singers made a song in Raag Malhaar and sung it below the palace of Dholaa for the whole night (Vide verse No 188)

ढाढी गाया निसह भारि राग मल्हार निवाज ।१८८।

Those songs were passed on to reciters like Chaarans Bhaatas as minstrel ballads They entered into literature as folk poetry (in the form of Doohaas) as literary ballads The story about the marriage of Dholaa with Maravanee passed on in the villages where it was generally told or sung

The fact about the story is coroborated by the verse quoted below

सोरठियो दूहो भलो भलि मरवण री वात ।
जोबुन छाई धण भली तारा छाई रात ।।

Those Doohaas has passed from mouth to mouth for several generations They were written later on but were mixed with incorrect facts as interpolations

Who these Dholaa and Maravanee are? When and where they were married?

The reply is that the explanations given by the [illegible] scholars here

are full of erroneous facts On account of long reign of Bhaatees over Poogal Maravanee has been incorrectly recorded as Bhatiyaanee i e the daughter of a Bhaatee Rajput In the manuscript श्री ढोला मारु जी री वार्ता in the library at Jodhpur page 369 Dholaa Maroo Ra Doohaa quoted as (ट) on the verse on page 371 has recorded this fact that Maravanee was a Bhatiyaanee

धन भटियाणी मारूई प्रिय ढोलो चहुआण ।१६८।

This fact has been recorded in it on page 389 of ध Dholaa Maaroo Ra Dhoohaa The word ध here means धण- the wife

Here the clan of Dholaa as Chauhaan and Maaroo as Bhatiyaanee has been wrongly recorded

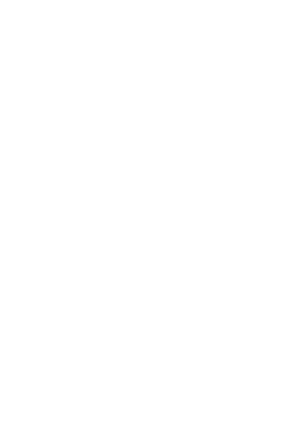
How Pingal is connected with the Panwar Raajaa Pingal of Pungal or Poogal?

Pingal Panwaar who had set up the town of Pungal (Poogal) between 295 to 852 A D had paid great attention to the dialect ot the people of Pungal which being very sweet began to be called Pingal This word पिंगल was made of two words पिं+गल or पि is the short form of the word पिक which means Koyal or Cuckoo and गल means voice or sound of the throat In fact Pingal (पिंगल) was as sweet a dialect as the cry of a cuckoo Pingal is the style of the Marwaaree It has no relation with Pingal Muni or saint nor with any Chhanda Shaastra (छंद शास्त्र) as has been recorded in Dohaas which are under Apabhramsa (अपभ्रंश) So the said wrong explanation does not fit with Pingal

The veins and artries are also called Dingal and Pingala The queen of Bharatree Hari and a yellowish bird are also called Pingala It has no connection either with any Chhanda or saint or veins or artries or the queen or a bird It is apparent that it forms पुरानी राजस्थानी as stated by Dr L P Tessiton that Braj Bhaasaa agreed with प्राकत पैगलम The mention of the word प्राकृत पैगलम by Chandra Mohan Ghosa is another form of Pingal (पिंगल) which had practically *ended in the beginning of 14th century after its commencement between 294* to 852 A D Pingal or Prakrit Paiglam is a style different from Dingal It was therefore collected and up held by Rawal Har Raaj of Jaisalmer in 16th Century

The Dohaas of Dholaa Maaroo in Pingal are similar to the poems of the great saint Kabeer Numerous poems have been compared by the translators of these Dohaas in the Prakathan from pages 132 to 138 The period of Kabeer's life is said to be Vikram Samvat 1456 (1399 A D) This takes Pingal beyond fourteenth century Pingal was the dialect of the people of Pungal known as Pingal The formation of songs or poems by musicians had turned it into a style of poetry of sweet tune to appeal to Dholaa about his marriage with Maarvanee the daughter of Pingal Raja Panwar

It has no connection with Braj Bhaasaa which was a sweet and soft

देशनोक करणी माता

महाराणी भटियाणी सॉ

dialect and Language and was written much after Pingal Practically all Raajasthaanee scholars have considered Pingal as the style of expression of love affairs as in वश भाषकर पाँडव यशेन्दु चद्रिका Poems of Samana (समन) Kushal Laabh Maalaa songs of Meeran and Chandra Sakhee are amongst the famous Pingal poems of Raajasthaan It is just not possible to accept that on account of the prevalent Braj Bhaasaa in adjacent part of Rajasthan boundary the main Braj Bhaasaa also assumed the stlye of Pingal

Who this Maaravanee was?

The verse No 10 recorded in Prishistha ग on page 323 of Vikram Samvat 1752 (1695 A D) is relevant on this point This verse has also been stated by Lord Narendra Singh of Jobner on page 39 of the introduction of the Thirty Decisive Battle of Jaipur

मा ऊमादे दे वडी नानो सॉमत सीह।
पिगल राय पमार री कुमरी मारवणीह

Maaravanee was the daughter of Parmaar or Panwaar Raajaa Pingal of Poogal Uma De- the hefty and fat woman or the daughter of a fairy queen of Saawant Singh was her mother

Tod has also stated that Poogal was under the Panwars "At this perod the tribe of Baraha (बरहा)inhabited on the banks of the river beyond them were the Bhta (भुटा) Rajputs of Butaban In Pingal i e Poogal (is about 48 miles North West of Bikaner city) dwelt the Pramara in Dhat the Umarkot (ऊमरकोट) the Sodha race and Lodra (Panwar) Rajputs in Lodrava In the foot note he has stated "Pungal from the most remote times has been inhabited by the Pramar race It is one of the Nav Koti Maru Ki i e the nine castles of the desert country (Vide Annals and Antiquities of Tod page 1185)

Pingal was the ruler of Poogal has been recorded on page 282 of Parishistha (परिशिष्ठ) II पिंगल राजा पूगल धणी।

It is apparent from verse No 204 of च of Parishistha II on page 344 only as and घ verse No 166 on page 389 that Maarvanee was the daughter of Raja Pingal and Dholaa was the son of Raja Nala

पींगल रायनी मारूई नळ राजा नो ढोल।। १६६।।
पिंगल राय री मारूई, नळ राजा रउ ढोल।। २०४ ।।

Hence it can be accepted that Maaravanee was the daugter of Raja Pingal of Poogal

This is further aided by verses No 4 and 5 of that text

नरवर नळ राजा तणउ ढोल कुँवर अनूप ।।४।।
पिंगल पुत्री पदमिणी मारवणी तिणि नाम ।।५।।

But the question whether Maaravanee was married to Dholaa son of Nal Raja of Narwar has to be decided

Umaa the mother of Maaravanee was or may be the daughter of Saawant Singh Who this Saawant Singh was?

It has been recorded in क and झ Parishistha || page 317 and 362 verse 25 that Saawant Singh was the Devara (Chauhaan) Raaja of Jalore

गिर अढार आवू धणी, गढ जालौर दुरग।

तिहा सामत सिह देवडो अमली माण अभग।।१६।।

It is wrong to allege that Saawant Singh was an uninterrupted sovereign of Jalore and Aaboo He was a Songira and he never ruled over Aaboo It is apparent from early Chauhaan Dynasties page196 to 202 by Dr Dasrat Sharma *that Devaraas were the descendants of Aasaraava (आसराव) and sons of Vaijada* Deoraa of Nadol (a bed of reeds) shifted to Siranwaa hill near Sirohee They arranged 25 girls to be married to the Parmars of Aaboo and Chandraavatee They defrauded the Parmaars and killed them at the time of marriage Lunga son of Vaijada was at the head of the murderers Thus the Doraas conquered Aaboo and Chanderee Lunda or Loongaa began to rule Aaboo from V S 1372 (1315 A D)

If Saawant Singh Devara had married his daughter Umaa to Pingal she became the Patraanee of Pingal

पटराणी पिंगल तणी अपछर नै अणुहारि।

आछै उमा देवडी सुदरि इणससार।२०१।

The marriage of Umaa to Pingal Panwar Raajaa of Pungal or Poogal has been stated in थ in Parishistha || pages 280 and 282 Saawant Singh had married his daughter Umaa aged 12 years to Pingal the Panwar Raajaa of Pingal or Poogal aged 16 years

पिंगल हैडि सुभवार

परिणाव्यउ करि मगलच्यारि।

सोलह वरसे परण्यउ राउ

अति सुकुमाल असभय काय

बारह वरस तणी देवडी

लोक कहइ ए जोडी जुडी।

This marriage of Pingal Panwar Raajaa with Umaa can be accepted But Umaa was in no circumstances a Devaree She may be the Chauhaan princess

Where Dholaa was married with Maarvanee?

It has been recorded in verse No 2 that Pingal Raja of Poogal migrated to Narwar on account of double famine at Poogal

पूगल देस दुकाल थियुँ किणहीं काल विसेसि।
पिंगल उचाळउ किपउ नल नरवर चइ देसि ।२।

This is incorrect The word पिंगल has been wrongly taken as Raja Pingal In fact पिंगल was also the name of the town which was later on changed from पिंगल–पुगल to पूगल in a cant form The fall of double famine resulted in the migration of the residents of Poogal towards Narwar under Raja Nal The leaving of Poogal by its Raja who was bound by his duty to protect his subjects at Poogal sounds strange Hence the marriage at Narwar if inferred from verse No 10 cannot be accepted

As a matter of fact the Pungal or Poogal area was known as Maand (माँड) a popular musical Raaga tune later on But in olden times it being a part of Bikaner State was taken as Marusthalee or Marudesa or Marwar The word Maru is found even in Rig veda The earliest reference to the word ' Maru is found in Rigveda (1 356) the Mahaabhaarat (Vana parvan 2 01 41) Brhat Samhitaa and the Pauraanic list of people (vide Raajasthaan Through the Ages Vol I page 11)

The word Marwar is recorded in Aaeeni Akbaree Marwar is 100 Kos (200 miles) in length and 60 Kos (120 miles) in breath and it comprises the Sarkars of Ajmer Jodhpur Sirohee Nagaur and Bikaner (vide Vol II page 276 of H S Jareeths translation) This fact has also been recorded in Marwar Re Pargana Ree Vigat by Nainsee part first on page 1 of the सम्पादकीय in the same words as written above and also in second edition of Aaeeni Akbaree by T N Sarkar or Blochmanu

ढोलउ मारू परिणिया वरदळ हुवउ उछाह।
आ पूगळचा पदमिणी अउ नरवर चउ नाह ।। १० ।।

As a matter of fact the marriage had taken place at Pushkar the place of pilgrimage Nal the recorded father of Dholaa had reached at Pushkar on the birth of his son Pingal too had gone to that place of pilgrimage to worship the statues of God The attraction of the beauty of Dholaa and Maaru led their parents to marry them there

कुँवरी पिंगळ रायनी मारूवणी तसु नॉम।
नरवर गढ ढोलइ भणी परणी पुहकर ठॉम ।। ६० ।।

Had the marriage taken place at Narwar there was no necessity to make mention to the performance at Pushkar in verse No 90 of that very book of text

This version is coroborated by the verses number 87 and 108 of

Panshistha II (on pages 364-365) The father of Dholaa had come on pilgrimage to Pushkar He saw Maarvanee the daughter of Pingal in her majestic beauty Then he married his son Dholaa to Maarvanee

पुत्र सही थाणो भलो पुहकर देव मनाय ।। ८७।।

साथे रिधि लेहे धणी, आयो पुहकर तीर ।। ।।

When he saw Maarvanee he decided to marry his son to her He went and embraced Pingal at Pushkar He asked for the marriage of his son and married him to Maarvanee

पिंगळ आडो आवीयो मिलयो भरनै वाथ ।। ६८ ।।

अति मोटे आडबरै कीयो वीवाह तएण

अरथ गरथ बहु खरीचिया नरवर राय जिएण ।। १०८ ।।

Verse No 91 has indicated that Maarvanee aged 1½ years was married to Dholaa who was aged 3 years It is apparent from verses No 79 and 80 that Umaa Devaree- the mother found out the sorrow of separation of Maarvanee from her husband and informed Pingal about it This fact that Maarvane at the age of 18 years felt the separation from her husband is very natural A child of that age cannot defelope such feelings

The statement that Umaa was the daughter Devaraa Raja of Jalore is full of doubt and cannot be accepted Jalore (city of flames) was conquered by Keetoo son of Aalahan Chauhaan Raajaa of Naadola in V Samvat 1238 (1181 AD) After Keetoo Uadi Singh and Chachug Deva ruled from 1202 to 1281 A D Saawant Singh and his son ruled from 1281 to 1305 A D Alauddin Khalji had conquered Jalore from Kaanhar De son of Saawant Singh in 1314 A D Kaanhada Deva had refused to allow the army of Alauddin Khalji to pass through his territory for Gujrat as it was likely to molest women and make prisoners He had later on also liberated thousands of Hindu Gujraat prisoners He rescued the idol of Soma Nath (Lord Shiva) which was being carried to Delhi This resulted in the war

The year of the defeat of Kanhada Deva in Jalore has been recorded on page 647 of the Raajasthaan Through the Ages volume I as Vikram Samvat 1371 (1314 A D) But in the Vol II of Raajasthan Through the Ages the year noted is 1309 or 1310 A D on page 397 Nainsee Muhata has recorded that Jalore was lost in Vikram Samvat 1368 (1311 A D) (vide page 204 of his Khyat part I) But V S 1371 (1314 A D) appears to be correct from early Chauhaan Dynasties page 190 by Dasrth Sharma The Chauhaans whose fort was situated on the Songiri hill were called Songiraas and not Devaraas

Vijaya Rava Lanja who ruled Aasanee Kota near Jaisalmer from 1167 A D onwards had married the daughter of Panwar Raja of Aaboo His mother

in law had marked tilak on his fore-head with the words that God may enable him to act as a portal against the invaders Muhammad Shihabuddin Ghoree invaded Ludrava Bhoj oppored him at the instance of his mother and was killed in 1178 A D So Aaboo was under the Panwars by 1178 A D

It is alleged that Lumbaa the great grandson of Keetoo and the son of Beejad had captured Aaboo from the Panwars in Vikram Samvat 1360 (1303 A D)

It is understood that the progeny of Asrava (Asa Raj) of 1110-1119 A D were begun to be called Devaraas As Aasraava the descendant of Lakhan Raja of Nadol had married a Goddes (देवी) so his sons Beejara and others were called Devarras (Vide Khyat of Nainsee Muhata part I page 134)

The Chauhaans of Aaboo began to be called Devaraas Saawant Singh Songiraa of Jalore did neither rule Aaboo nor he was Devaraa So Umaa the mother of Maarvanee was not the daughter of Saawant Singh the ruler of Jalore from 1282 to 1305 A D nor she was a Devaree In the verse quoted above the two words दे is body and वड़ी means huge or hefty in body Besides this the translators of Dholaa Maaroo Raa Doohaas has mentioned word देवणी and not देवडी (Page 23 of Prakathan) देवणी means produced by God or Goddess or fairy queen Hence it is concluded that Umaa the mother of Maarvanee was the daughter of some Saawant Singh The clan of Saawant Singh remains in darkness But she was not a Deoree

Who this Dholla was?

The past history of Kachhaawaas which means tortoise is completely in dark It has been recorded in Veer Vinod (part II page 1268 by Shymal Daas) that on search nothing can be found about (Solar race) their clan

'इस वश को सूर्य कुल (Solar race)की एक शाखा बतलाते है। परन्तु ईषासिह और सोढदेव के पहिले का इतिहास बिल्कुल अन्धकार मे पडा है। टटोलने से भी असल मतलब हाथ नहीं लगता।

Dr Dasrath Sharma was also in doubt about the earlier history of Kachhaawaas "Frankly therefore this early part of Kachhawaaha history must await further epigraphic discoveries to be put on a sound basis" (vide Raajasthaan Through Ages Vol I page 695)

It has been recorded in Raajasthaan ke Kachhawaaha (राजस्थान के कछवाहा on page 2) that nothing between Sumitra and Laxman is known The history actually begins from the reign of Vajradaamaa son of Lakshman by his inscription of Vikram Samvat 1034 (977 A D)

'सुमित्र के बाद का इनका कोई प्रमाणिक इतिहास हमे नही मिलता है। वजदामा के वि० सवत १०३४ (६७७ ए०डी०) के लेख मे उसके पिता का नाम लक्ष्मण दिया है। इस प्रकार लक्ष्मण के समय से फिर प्रमाणिक इतिहास शुरू होता है।

The Kachhaawaan Ree Vanshaavalee was written in the reign of

Swai Jai Singh II in about V S 1756 (1699 A D) The original belonged to Diwan (दीवान) Ram Chandra Natani The manuscript of Vanshaavalee "abruptly begins with folio No 2 Two previous pages are found missing The missing pages prohably comprised the genealogical table of the Kachhaawaas Other manuscripts (a) manuscript 11- PPu (Parcha Vidya Pratisthaan) Udaipur 3980 (b) manuscript 12 Parcha Vidya Pratisthaan Jodhpur 5211, as recorded on page 111 and note below it Kachhaawaa Ree Vanshaavalee also begins like wise with Isha Singh without any reference to the earlier pedigree In certain manuscripts we do not find any genealogy and any such table at all (Vide Kachhaawaa Vanshaavalee page 11 by Shyam Singh Ratnawat)

No genealogical table has been given in any of the three books refered to above as well as in Thirty Decisive Battles of Jaipur

GWALIOR (ग्वालियर)

Thereafter some material was found about the Kachhaawaas in Thirty Decisive Battles of Jaipur in page 36 to 48 of the Introduction traced by Lord Narendra Singh of Jobner who was a member of the Council of ministers in Jaipur The Kachhaawaas who were descendants of Kush (कुश) son of Lord Rama Chandra migrated from Ayodhya to Sakit and then to Rohtas on the bank of river Sone Sumitra was the descendant of Kush (कुश). Many generations after Sumitra Toraman set up his own state with Capital at Sihonia near the present site of Gwalior After him his descendant Soor Singh laid the foundation of the Gwalior fort and erected that fort in the name of the saint Gwalpal Suraj Kund constructed by him is still in existence

Nal founded the fort of Narwar (Nalwar or Nalpur) in the old famous Nishaadha region of Mahaabhaarat in between Vikram Samvat 950 to 1000 (893 to 943 A D) Dholaa the son of Nal who had married the beautiful princess Maaroonee succeeded Nal Maaroonee was either the daughter of Budh Singh Bhaatee or that of the Raajaa Pingal of Pungal (alias Poogal) The Poogal was first conquered in 852 or 857 A D by Deva Raaj noted on page 110 as the Bhaatee ruler Upto Poonpaal No 124 the name of Budh Singh is not found Thereafter the name of Budh Singh is not found amongst the 27 rulers of Poogal from Raanak Deva to Sagat Singh As the history of Poogal does not contain the name of Budh Singh so this apparently is an error The following verse would be enough to prove that Maaravanee was the daughter of Umaa de who was fat and hefty the daughter of Saawant Singh and the father of Maaroonee was Pingal Rai Panwar

मा ऊमादे दे वडी नाना सॉमत सीह
पिंगल राय पमार री कुमरी मारवणीह।।

Dholaa was succeeded by his son Lakashman and Vajradamaa Vajradama had reconquered Gwalior which was once lost After Vajradama his descendants Mangal Raaj Kirti Raaj is alleged to have defeated Mohmood Gazni in 1078 A D as recorded by G H Ojhaa Mool Deva alias Trilokya Mall and Bhavanpala Devapala alias Aparajit Padam Paal Surayapal Tribhuvan Pal Vijajal Surpal Anangpal Solankhpal ruled over Gwalior upto 1196 A D Kutubuddin Aybak conquered Gwalior from them This account is said to be based upon the history of G H Ojhaa and History of Mediaeval India by C V Vaidya (page 304 Vol III) But the year of Nal and Dholaa 893 to 943 A D if accepted does not fit in here

AMBER (JAIPUR) (आमेर जयपुर)

The descendants of Sumitra the brother of Vajradama migrated from Gwalior Madhu bramaha Kahan Devaneek Eshar Singh and Sodh Deva ruled near Gwalior Sodh Deva had ruled over Barelee (बरेली) Duleh Rai son of Sodh Deva conquered Dausa from the Badgujars and settled in Dhundhaar i e Amber

According to Tod Badgujars tribe claims descent from Lava or Lao the eldest son of (Lord) Rama' (vide Annals and Antiquties of Rajputana Vol III page 1331 foot note)

Abul Fazal too has recorded on page 348 of Aaeeni Akbaree that Amber (Kingdom) is said to have been founded in 967 A D by Dhola (Duleh) Ray son of Sora Mal of whom Bihaaree Mal was the 18th descendant

After the death of Sodh Deva in Vikram Samvat 1063 (1006 A D) Duleh Rai was enthroned Duleh Rai went to aid Gwalior which was attacked He returned wounded from Gwalior and died at Khal in Vikaram Samvat 1093 (1036 A D) He was succeeded by Kakil who died in 1039 A D Hanu died in 1053 A D Janhad died in 1070 A D and Pajjon or Pajjawan succeeded him Kakil had started governing from Amber Pajjon was married to the daughter of Kanh Chaauhaan the uncle of Prithvee Raaj III He rendered great service to Prithvee Raaj Chauhaan the king of Delhi

After Pajjon who died in V Samvat 1151 (1094 A D) the events went into darkness again Rajaawats were the descendants of Nar Singh son of Udai Karan who ruled from 1366 to 1388 A D Shekhaawats are the progeny of Balo son of Udai Karan Narookaas are the descendants of Bar Singh son of Udai Karan Prithvee Raaj son of Chandra Sen who ruled Amber from 1467 to 1502 had married Baalaa Baaee the daughter of king Loon Karan of Bikaner The twelve Prominent Kotnes of Jaipur were settled by his twelve sons Prithvee Raaj had also married the daughter of Rana Saangaa of Mewar Hence Prithvee

Raaj fought against Baber in the battle of Kanwah in 1527 A D Prithvee Raaj was killed by his son Bheem

Bhagwant Daas ruled in 1547 to 1590 A D and Maan Singh in 1590 to 1615 A D These two rulers brought the Kachhaawaas of Amber into lime light during the reign of Emperor Akbar (1556 to 1605 A D) Mirza Raja Jai Singh had subdued the great hero Shivaaji for Aurangzeb

Swai Jai Singh (1700 to 1743 A D) was renouned and good administrator He planned and got the Jaipur City laid down in December 1727 A D He performed Ashwamedha Yajna (अश्वमेध यज्ञ) at Jaipur He increased the territory of Jaipur state by adding Shekhaawaatee and Ranthambhor He helped Bikaner against his own son in law Abhai Singh the ruler of Jodhpur

अभो ग्राह, बीकाणा गज मारू समद अथाह
गरुड छोड गोविन्द ज्यू सहाय करी जयसाह।

But he got his own mother brother Bijai Singh and son Sheo Singh killed (Vide page 202 and 220 of Kachhaawaa Vanshaavalee by Shyam Singh)

The repetition and similarity of names and omissions as well as recording of wrong years are great defects in the history of Kachhaawaas Dholaa and Duleh as also written as Dhola Rau by Tod has created confusion *The marriage of Duleh (Dhola) Rae with Marwni or Maroni the daughter of* Raja Pingal of Pingalgarh in Sinholadweepa of Lanka or Cylon which is alleged to be sung by Punjab bards as recorded by Tod in vol III on the foot note of page 1331 But in the text on this very page 1331 it has been stated that Dhola (Duleh Rae) subsequently married the daughter of the Prince of Ajmer whose name was Maroni It is possible that Duleh Rai married a princess whose name was also Maroni similar to Maaronee the wife of Dholaa The statements of different people at different places had created confusion The recording of wrong years has been stated on page 6 of Raajasthaan Ke Kachhawaahaa which runs as follows -

'कछ्पाहो की वशावलियो के अनुसार दूलहराय जी का समय वि० सवत १०६३ (१००६ ए०डी०) माना जाता है परन्तु इनके सातवे पूर्वज वज्रदामा का शिलालेख वि० सवत १०३४ और ६७७ ए डी का मिला है। उसमे और दुलहरायजी के समय मे सिर्फ २६ वर्ष का का अन्तर है जो सात पीढियो मे असम्भव है ।

Even Tod has stated that "the dates of the varied events related may be of doutful accuracy " (Annals and Antiquities Vol II page 1190)

It is apparent from the above facts recorded that Amber or Jaipur has no connection with Dholaa concerned If the year of setting up of the town of

Narwar in 893 to 943 A D is held incorrect then Dholaa son of Nal may be held as the person who had married the Maarvanee Panwar princess of Poogal

Nainsee Muhata the Dewaan of Raja Jaswant Singh (1627 to 1678 A D) of Jodhpur in V Samvat 1714 (1657 A D) has recorded in his Khyat (Part I page 287 to 291) that Dholaa was the son of "Nal

The alleged victory of Aamradaadri (आमदाद्रि) i e Amber by Rana Kumbhaa of Mewar as mentioned in verse No 262 of Kumbhalmer inscription in Maama Deva temple (मामदेव मन्दिर) on page 416 of Shesa Sangrah (शेष सगह) Veer Vinod part I as noted below too supports this version

आम्रदाद्रिदलनेन दारुण कोटडा कलहकेलिकेसरी ।
कुम्भकर्ण नृपतिर्वयावदो धूलनोद्धत भुजो विराजते।।२६२।।

Besides this the words आम्रदक गरि शिखरोपरि भाविल शकनिकर as well as आम्रगद महादुर्गे राजधिराज भारमल राज्यै प्रवर्तमाने under Bhaar Mal in about Vikram Samvat 1611 (1554 A D) fully support my version to connect it with आम्र mangoes Because the word आम्र does not mean mother like अम्च or आम्च ie अम्मा

The name of Nal has been recorded on No 121 and that of Dholaa on No 122 in that Khyat In that Khyat a table of genealogy of 176 names have been mentioned There is a difference of 14 names between Dholaa and Duleh Rai of Amber It has been accepted on page (II) of Kachhaawaa Vanshaavalee that " the Nainsi ki khyat of course contains a few details of the pedigrees of the Kachhaawaa family of Amber' Nainsee has stated on page 693 of the Khyat that the scholars did not know the difference between Dholaa and Dulhaa Dholaa was the ancestor of Dulhaa who had gone down by 14 generations The only difficulty in accepting the marriage of Dholaa son of Nal as recorded above was the year 977 A D which was connected with Vajradaan grandson of Dholaa On examination of the difference between 977 A D and 1036 A D the year of the death of Duleh Rai is only 59 years which is impossible for passing between 14 generations The year 977 A D is erroneous

Tod has stated that Kachhaawaa race claims to be descendants from Kush the second son of Bhagwan (भगवान) Raama Some of his immediate off spring migrated from the parental abode (Ayodhya) and created the celebrated castle of Rohtas or Rohitas on the river Son (now in Shaahbaad District of Bengal) With the lapse of several generations another distinguished scion Raja Nal migrated westward and in Vikram Samvat 351 or 295 A D He founded the kingdom and City of Narwar or classically called Naishadha Some of the traditional chronicles record immediate places of domicile

prior to this famed city (Narwar) first the town of Laohar region of the Kachhawaas and secondly that of Gwalior Dhola Duleh Rae - the son of Sora (Sodha) Singh thirty third in descent from Nal - was expelled from the paternal abode in Vikram Samvat 1023 or 967 A D He laid the foundation of the state of Dhundhaar

Tod has narrated in the foot notes no page 1328 of Vol III that the year of the foundation of Narwar by Raja Nal is coroborated in a remarkable manner by the number of descents from Nal to Dhola (Duleh) Rai namely thirty three, which was calculated according to the best data That best data recorded in Vol I page 64 is said to be 29 princes in Amber The period was counted from Prithvee Raaj (Chauhaan) 1177 to 1193 A D to the present date i e 1812 to 1817 A D

This year V S 351 (295 A D) is also corroborated by the currencies of those states of Rajputaanaa by William Wilfroil Webb in 1893 A D about Jaipur currencies It has even recorded that after several generations Nal migrated west ward and in Vikram Samvat 351 (295 A D) and founded the kingdom or city of Narwar

Practically all writers have asserted that Dholaa was the son of Raja Nal of Narwar Even in verse No 14 Dholaa has been asserted to be the son of Nal

नरवर नल राजा तणउ ढोलउ कुँवर अनूप ।।१४।।

The year of the setting up of the town of Narwar by Nal about V S 351 or 295 A D also agrees with the period of the reign of Pingal Panwaar on Pungal or Poogal The year recorded by Narendra Singh as 893 to 943 A D appears to be wrong as recorded above Tod is also supported by Romance of the Fort of Gwalior by Hem Chandra Rai Page 2 as recorded by Narendra Singh on page 37 The difference of the years between 672 and 967 is 295 A D The account of the difference of 33 generations makes the statement of Tod correct I am inclined to accept it (vide Annals and Antiquities of Rajputana Vol III pages 1327 to 1332)

Shyam Singh Ratnawat has record on page 112 of Kachhaawaa Vanshaavalee the facts recorded by Tod

He has stated that as Sodha Singh s brother had usurped the state so Sodha Singh s wife escaped with her infant son Dhola (Duleh)

He has further recorded that Duleh Rai went on a visit to the shrine of Jamawaya Mata with his Rani Maaroonee of Ajmer He was killed in the battle of Manchi Maaroonee escaped and gave birth to a posthumous child who was named Kankha

It seems that the true events written by Tod were omitted to avoid the

kilIing of Raalansee Mina who gave shelter to him The account of Tod has been accepted in Raajasthaan Through Ages Vol I page 693 Maarwaanee was the wife of Dholaa and the name of queen of Dulah Rai may also be Maaroonee The first was from Poogal and the second from Ajmer

As a matter of fact the name of the prince to whom Maaravanee was married was Saalah Kumar alias Dholaa The name of Saalah Kumar is found on verses No 14 275 324 329 526 527 650 of the Doohaas of Dola Maaroo This name is sufficient to differentiate Dholaa from his descenda Duleh Rai of Amber

UMRA-SUMRA (उमरा सूमरा)

ations
arter of
It appears from verses No 626 to 649 that Umar of Sumara of this
wanted to capture Maaravanee from Dholaa in the high way He had from last
drinking wine with Dholaa But the Doomanee the singer with Umar in od of the
Maaravanee by the musical tune the design of Umar Hence Dho on page
Maaravanee fled away on their camel st name is
As a matter of fact Sindh was ruled by Samas the desce The name
Lord Sri Krishan Soomaraas expelled Samas from a part of Sind who had set
Soomaraas are under Parmar clan The fort of Umarkot (now a Reesaaloo
was erected by Suaraa the chief of Soomaraa tribe (vide Annals ar 33 different
of Rajputaanaa by Tod Vol II page 1209 foot note) The rule of the Ages Vol I
Sindh continued upto 1521 A D But Samas also continued to rise second part of
of Sindh Baber turned out Sama Chief Jam Salabuddin from S in part III of his
(vide verses No 111 112 of Chhanda Rau Jaitsee Ro by Soom 1414 A D on
Hence the period of time neither of Saawant Singh
Nal nor of Dholaa nor of Dulah Rai nor of Umar of Soom s apart the position
with the period of rule of Pingal Hence all these facts are to of Rajputaanaa is
When did Pingal rule over Poogal ? ependent states as
It is undisputed that Maaravanee was the daugh corded about Vikram
time of Dholaa must agree with that of Pingal Panwar R
a vast area Bhoja had ruled over Maalwaa with Dhaar धरती पवारा हुता ।।
and Ludravaa near Jaisalmer and Poogal were under
has stated that Poogal from most remote time has be
race The period of the rule of Panwars would be
Bhaatees The history of Jaisalmer by Nath Mal ar when he had married his
Sen left the towns of Gajnee and came to India S nkaa Thereafter Mandor
A D) had setup the towns of Saaliwaahanpur an ior it was later on conquered

In the generations after him Deva Raaj Bhaatee conquered Ludravaa from Jasa Maan Panwar in about 853 A D with the blessings of saint Ratan Nath Deva Raaj had also captured Pingal (Poogal) from Panwars in about 852 A D But in the History of Poogal the year of capturing Poogal is recorded as 857 A D The period of the rule of Deva Raaj is stated to be from 837 A D This period is not subject to any doubt Deva Raaj was defeated in a boundary dispute by SiulKaa the Panhaar ruler of Mandor which was stated in the inscription of Baauka of Vikram Samvat 894 (837 A D) Hence it cannot be questioned that Deva Raaj had got Pungal (Poogal) from the Panwars by 852 or 857 A D The Panwars ruled Poogal much before 852 A D

This statement about the Baauka inscription Vikram Samvat 894 (837 A D) on page 16 of Raajasthan Through the Ages Vol I by Dr Dasrath Sharma has been wrongly contradicted by Dr G N Sharma He has recorded that "Once Deva Raj eleventh in the line abandoned his original home and settled in the desert in the north eastern region and subdued (Panwars) and made Lodrawa his capital in the beginning of the eleventh century He has it seems made a mistake in finding out Deva Raaj

The name of Deva Raaj is not on No 11 of the table given on page 548 of Vol I Dusoogha is on No 11 Even in the genealogical table given by Nainsee on page 9 of the Khyat second part the name of Deva Raaj after Bhaatee on No 29 is not found on 11 number after him Deva Raaj is on No 47 Kehar is his father He is not amongst the Bhaatee rulers All that can be said is that he has by mistake taken the name of third Deva Raaj of *1075 A D (vide Raajasthan Through the Ages Vol II page 395) That Deva* Raaj is the son of Mool Raaj of 1310-1311 A D as recorded on page 34 of Nainsee Khyat part III

The account of Deva Raaj is found in the Khyat of Nainsee Muhata part second on page 17 to 31 The account of Deva Raaj son of Vijai Rava Chooraalo about his fight with Barahaha his events in Dhaar his construction of fort in the land of Bhootaas and conquest of Ludrava from the Parmaars has been recorded But his conquest of Poogal or even the existence of Poogal is foreign to Nainsee s Khayat Nainsee has not recorded the years of all these facts also

The genealogical table of Bhaatees has been recorded on page 548 in Raajasthan Through The Ages Vol I from Bhaatee downward

1 Bhaatee

2 Vachharaava (left out by Tod)
3 Vijayaraava I (left out by Tod)
4 Manjha Maraava
5 Kehara
6 Tanu
7 Vijaya raava II
8 Raavala Deva Raaja
9 Moondha
10 Vachchha
11 Dusaajha

Deva Raaj is the contemporary of Siulkaa of Mandor Three generations only separate him from Dusaajha who flourished probably in the first quarter of 12th century A D Obviously some names were not know to the author of this bardic list Deva Raaja here might represent three Deva Raajas of whom last one perhaps flourished in 1075 A D This note too supports the period of the rule of Deva Raaja first Nainsee too has given a genealogical table on page 9 of his Khyat part second That table contains 48 names The first name is आद श्री नारायण and the last name is Raawal Lakhman son of Kehar The name of Vijai Raava Chooraalo is on No 35 and that of Deva Raaj who had set Deraawar is on No 36 The name of Bhaatee the brother of Raajaa Reesaaloo is on No 29 But the name Mangal Raava is a new name on No 33 different from the genealogical table recorded in Raajasthaan Through the Ages Vol I page 548 But Nainsee has not given the name of Poogal in second part of his Khyat He has omitted to give the past account of Poogal in part III of his Khyat He has begun the history of Poogal from Kelan from 1414 A D on page 36

Leaving the erroneous statements of various persons apart the position in the present circumstances of Panwars in this region of Rajputaanaa is examined The rule of Panwars was wide spread as independent states as recorded by Nainsee in Maarwaar Re Pargana Ri Vigat recorded about Vikram Samvat 1714 (1657 A D) in two parts of that book

आवू ने अजमेर बीच कीराडु लुद्रवा (लुद्रवा) पूगल सारी धरती पवारा हुता ।।
(vide page 383 of part I of Vigat)

MANDOR (मडोर)

Mandor was set up by Mandodar demon when he had married his daughter Mandodaree to Raavan the king of Lankaa Thereafter Mandor remained under Panwars Saavant ruled over Mandor It was later on conquered by Panhaars

तठा पछै मडोवर केइक दिन पवारा रे रही छै।
सावत मडोवर भोगवियो छे।

(vide first part of the said Maarwaar ke Paraagnaa Ree Vigat page 1 On page 500 501 of part second of that Maarwaar Re Parganaa Ree Vigat a detailed account of the nine states of Panwar in Panshista 10 has been recorded

STATES OF PANWAARS (पँवारा रा राज्य)

1 Baaharamer (बाहडमेर) called Kiraadu (किराडु) deep in the range of hills was under Dhameebaaraah (धरणीबाराह)

2 Aaboo was under Aalah Paalah (आल्ह पाल्ह) Panwars It was named Achalgarh in the name of Achleswar Mahaadeva It was captured by Chauhaans from Panwars (पवारा ने मारने चहुवाण लियो)

3 Parkar (पारकर) large in area adjacent to Kutch was under Haansoo (हासू) Panwar It was under Sodhaas (Who were also Panwars)

4 Poogal was under Gajmal Panwar (पूगल गजमल पवार रौ बैसणौ छै) It was situated under high and low sand dunes The water there was bitter and scarce Poogal was colse to some parts of Sindh It consisted of 100 houses only because of the plundering raids by Bloch muslims It was then under Jagde who was Jag Maal son of Barsal (1448 to 1464 A D) as recorded in History of Poogal (in pages 97 98) Jag Maal whom Mumanvaahan was granted had captured Poogal when Shekhaa was in the jail at Multan Bikaa king of Bikaner regained Poogal for Shekhaa

Tod has recorded on pages 1176 and 1185 that Poogal was about 48 miles North West of Bikaner City The state of Panwars was most powerful potentates of Central India The Pramars (Panwaars) dwelt in Pungal (Poogal) from the most remote times It was one of the Nau Koti Maru Ki (नव कोटि मारू की) i e the nine castles of the desert land

5 Jalor was under Bhoja Panwar which was snatched by Kuntal son of Aalahan Chauhaan Raajaa of Naadol Alaud din Khalji conquered in 1314 A D from Kaanhar De Songaraa the fort on Songiri hill at Jalor

6 Umarkot (उमर कोट) known as Dhaata was under Joga Raaj Sodhaa Panwar who ruled it for a long time Tod also recorded on the foot note No 1 on page 1209 that the fort of Umar Kota was raised by Umar who was the chief of Soomraa tribe The Sodhaas of Dhaat an important branch of Panwaars with the Umraas and Soomraas gave several dynasties of rulers to the valley of Sindh for the most remote period Humayun had taken refuge at UmarKot where Akbar was born

7 Lodrawaa (लोदवा) was under Bhaan who was the Lodrawaa Panwar Bhaatee Deva Raaj Captured it in 852 A D

Tod has recorded on page 1198 (of Vol II of his Annals) that the Lodraa Panwars dwelt at Lodravaa an immence city having 12 gates Deva Raaj entered Lodravaa at the head of 12 hundred chosen horse - men in order to marry the daughter of Nripbhaan the Chief of Lodravaa But as soon as he entered that fort swords were drawn and Panwars were killed and Lodravaa was captured by Deva Raaj in about 852 A D Deva Raaj also married the daughter of Nripbhaan He left his garrison in Lodravaa He had by that time fifty six thousand horses and a hundred thousand camels This number of force under Deva Raaj seems to be an exaggeration The name of Jasmaan recorded on page 39 of the History of Poogal appears to be wrong as the name of Nripbhaan in the alternative has also been recorded on that very page

8 Ajmer was under Singh (सिंघ) Panwar It was snatched by Chauhaans from the Panwars As Ajmer City was set up by Ajmal Chauhaan the Panwars might have been the rulers of this region before where Ajmer was founded later on

9 Mandor (मडोर) the account of which has been already recorded above The other region under the Panwaars has also been recorded by Nainsee

10 On page 383 of first part of the Maarwaar Re Parganaa Ree Vigat has been recorded that Sojhata (सोझत) was also under the Panwaars Sojhata was the name of the daughter of Raja Tramb Sen (त्रबसेन) She had super natural powers She flew away when her father posted a spy to find out her conduct After a long time Sojhata town was captured by Songaraas and then Seendhals

11 According Tod Chitor was held before Baapaa by Maan Mori prince who was of the Pramar race (vide Annals and Antiquities of Rajputanaa and Vol I page 265)

12 Phalodhee (फलोधी)

In Vikram Samvat 1145 (1088 A D) Phalodhee was under Jeth Thai Deva (जेठ थे देव) inferred as Hath-deva (हथदेव) Panwaar who ruled it Then the Panwaars lost Phalodhee during the period they had lost Baaharmer (vide page 9 of part II of the Marwar Vigat by Nainsee)

13 Before 1324 A D Roona (रूणा) under Nagaur was under Saankhalaas who were Panwars

14 Jaangloo near Bikaner city which was held by the Chauhaans was conquered by Raisee Saakhalaa after killing Vikram Singh in about 1231A D (vide History of Bikaner part I page 72 by G H Ojhaa)

15 Seewaana (सिवाणा) now is under Jalor It is 30 miles away from Jalor It was under the Panwaars from a very long time Dharnee Baaraah Panwar Raajaa of Baarmer granted Seewaanaa to his brother Bhoj Veer

Naarayan (वीरनाराइण) son of Bhoj got the fort of Seewaanaa constructed on the hill in Vikram Samvat 1077 (1020 A D) So the reign of Dhamee Baraah comes to about 980 to 1020 A D (vide page 215 of part II of Marwar Re Vigat by Nainsee) It has also been recoreded on page 438 of part II of Vigat Panshista II (ग) that the fort of Seewaanaa was got erected by Shiva Naaraayan and Veer Naaraayan Panwars in Vikram Samvat 1018 (953 A D)

16 Pohkaran (पोहकरण) was under Paruravaa (परूरवा) Panwar He had no son So his son in law Naanag succeeded him On the malice of Bhairava demon the Panwar lost Pohkaran which was deserted (vide page 290 of Marwar Re Vigat part II by Nainsee)

17 Saanchor (साचोर) which was under Maandvaan (माड्वा) and Bagoraa (बगौरा) passed on to Kaalamoa (कालमो) Panwaars Beekam Singh son of Sanvar Singh brother of Veeramde (son of Kaanharde) Songaraa Chauhaan of Jalor killed his maternal uncle (मामा) Kaalmaa Panwaar and captured Saanchor in Vikram Samvat 1359 (1302 A D) (vide page 360 of part II of Marwar Re Vigat by Nainsee of Parishista Ka (परिशिष्ट क)

18 Bheenmaal (भीनमाल) was under the rule of Goddess Lakshmeejee (लक्ष्मीजी) in the first period of era (जुग) It was governed by Parmaars in the second perod in Vikram Samvat 1111 - (1054 A D) It was captured by a Muslim king Thereafter Chauhaans of Sirohee got it (vide page 417 of part II of Marwar Re Vigat Parishista ग by Nainsee)

The statement of Nainsee on page 1 of part first of the Vigat on the basis of a verse that Dharanee Baaraah sovereign of Baahamer had granted several states to his brothers appears to be incorrect These independant states existed long before him The time of Dhamee Baaraah has been record above as 980 to 1020 A D He might have supported them

मडोवर सावत हुवौ अजमेर सिध सु।
गढ पूगल गजमल हुवौ चद्रवे भाण भु
जोगराज धर घाट हुवो हासु पारकर।
अल्ह पल्ह अरवद भोजराज जालधर ।।
नव कोटि किराडू सु जुगत थिर पवारा हर थापिया।
धरणीवाराह धर भाइया कोट बॉट जु जु किया।।

The last line of this verse is only defective There exists no proof that all these states mentioned in this verse were united or joint under one ruler The fact that these states were conquered by different persons at different times also goes against this assertion

The above mentioned account of Pungal (Poogal) is silent about the

penod when Pingal Panwar ruled there It appears from the history of Jaisalmer by Nath Mal and Hari Dutt and History of Poogal that Pingal Panwaar Raajaa the father of Maaroonee had set up the town of Pungal (Poogal) Pingal the sweet dialect was spoken by the residents of Poogal After Pingal it appears that Dhaat Domat देमत Panwar had married his daughter Hem Kanwar Panwaar to Khem Kam the Bhaatee ruler of Bhatner in about Vikram Samvat 454 (397 A D) So the rule of Panwaars over Pungal in fourth century can be accepted Gajmal too who ruled after them over Pungal was also a Panwaar So it can be concluded that Pingal Panwar ruled over Pungal of which Poogal is a cant form between the year between 294 A D and 397 A D as recorded by Tod *The period of the rule of Nal at Narwar was much before Deva Raaj Bhaatee* had conquered Poogal in 852 A D

KACHHAAWAAS (कछवाहा)

It has been recorded on page 36 of the Introduction of Thirty Decisive Battles of Jaipur that Kachhaawaas the progeny of Kush (कुस) son of Lord Ram Chander migrated from Ayodhya to Sakit Rohatasgarh on the river Sone and then to Narwar This takes back Dholaa to Rohatasgarh as the year of the foundation of Narwar as recorded by Narendra Singh does not agree with the period of the rule of Pingal over Pungal But in that condition of the father the name of Saalha Kumar alis Dolaa Kachhaawaa remains in the dark So this assertion that Nal had set up Narwar in 893 to 943 A D is wrong

According to the genealogical table given by Nainsee on page 299 to 293 is of 69 names Rohitaas son of Harichander recorded on No 15 and had got the fort at Rohataasgarh constructed The name of Kush son of Lord Rama is on No 32 Nala is on No 54 Nala had set up Narwar Dholaa is son *of Nala on No 55 It is urged by Nainsee that Dholaa had set up the city of* Gwalior But Maarwaanee the wife of that Dholaa was the daughter of Raajaa Bambh 'जिण रै बैर एक मारवणी हुई बभ राजा री बेटी

Hence she may be his second or third wife Marriage of the daughter of Pingal with Dholaa son of Nala if 295 A D the year of Tod is accepted is possible Then that Dholaa must be a Kachhaawaa son of Nal who had set up Narwar in about 295 A D This acceptance of the year of Tod as 295 A D as correct removes these suggestions that Dholaa is not the son of Nal

HAR RAAJ - RAAWAL OF JAISALMER (1561-1571 A D)
रावल हर राज जैसलमेर रो

Har Raaj was attracted by the Dohaas of Maaroo and he had directed Kushal Laabh Jain to collect the Dohaas of Dholaa Maaroo By the change of

Naarayan (वीरनाराइण) son of Bhoj got the fort of Seewaanaa constructed on the hill in Vikram Samvat 1077 (1020 A D) So the reign of Dharnee Baraah comes to about 980 to 1020 A D (vide page 215 of part II of Marwar Re Vigat by Nainsee) It has also been recoreded on page 438 of part II of Vigat Panshista II (ग) that the fort of Seewaanaa was got erected by Shiva Naaraayan and Veer Naaraayan Panwars in Vikram Samvat 1018 (953 A D)

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It has been recorded on page 36 of the Introduction of Thirty Decisive Battles of Jaipur that Kachhaawaas the progeny of Kush (कुस) son of Lord Ram Chander migrated from Ayodhya to Sakit Rohatasgarh on the river Sone and then to Narwar This takes back Dholaa to Rohatasgarh as the year of the foundation of Narwar as recorded by Narendra Singh does not agree with the period of the rule of Pingal over Pungal But in that condition of the father the name of Saalha Kumar alis Dolaa Kachhaawaa remains in the dark So this assertion that Nal had set up Narwar in 893 to 943 A D is wrong

According to the genealogical table given by Nainsee on page 299 to 293 is of 69 names Rohitaas son of Harichander recorded on No 15 and had got the fort at Rohataasgarh constructed The name of Kush son of Lord Rama is on No 32 Nala is on No 54 Nala had set up Narwar Dholaa is son of Nala on No 55 It is urged by Nainsee that Dholaa had set up the city of Gwalior But Maarwaanee the wife of that Dholaa was the daughter of Raajaa Bambh जिण रै वैर एक मारवणी हुई बम राजा री बेटी

Hence she may be his second or third wife Marriage of the daughter of Pingal with Dholaa son of Nala if 295 A D the year of Tod is accepted is possible Then that Dholaa must be a Kachhaawaa son of Nal who had set up Narwar in about 295 A D This acceptance of the year of Tod as 295 A D as correct removes these suggestions that Dholaa is not the son of Nal

HAR RAAJ - RAAWAL OF JAISALMER (1561-1571 A D)
रावल हर राज जैसलमेर रो

Har Raaj was attracted by the Dohaas of Maaroo and he had directed Kushal Laabh Jain to collect the Dohaas of Dholaa Maaroo By the change of

over seven hundred years much water had flown under the bndge The verses were found greatly changed except a few He has recorded on page 341 to 351 that he had made Chaupaaee (चोपाई) verses and added them to the old Dohaas (दूहा) traced and searched out by hım The translators had obtaıned 17 copıes of thıs poem The wrıtıng of Kushal Laabh has been quoted on ıt on page 340 to 351 of Parıshısta II He began to wrıte about ıt ın Vikram Samvat 1677 on the festıval of Akhaa Teej (Aprıl 1620 A D) But ıt was wrıtten by Sıdhı Soora ın Vıkram Samvat 1666 on Kaatee Sudı 8th (october 1609 A D)

The relevant verse runs as follows -

यादव रावल श्री हरिराज
जोडी तास कतूहल आज
दूहा घणा पुराणा अछइ
चौपाई बध कीयउ मइ पछइ।
सवत सोलह सत्तोतरइ (on page 351) सवत १६७७ (1620 A D)
आखातीज दिवस मन करई।

The words दूहा घणा पुराणा है clearly prove that these verses were made ın very old tımes Thıs agrees wıth the estımated year 295 A D or 397 to 852 A D for the rule of Pıngal at Pungal (Poogal)

The acceptance of the correctness of the year of Tod as 295 A D ıs sufficıent to conclude that Dholaa was the son of Nal of Narwar All other suggestıons are hereby rejected

POSITION OF THE VERSES OF DHOLAA MAAROO

The selected verses of Dholaa Maaroo by the translators are superfine ın sweet tune

The sendıng of Daadhee musıcıans to ınform Dholaa about hıs marrıage wıth prıncess Maaravanee and the descrıptıon of the geographıcal condıtıon of Maarwaar and Maalwaa effectıng the lıfe of the people are natural and true affaırs But the talkıng wıth the camel and parrot by Dholaa are exceedıngly unnatural and ımagınary flıght or acts Maaravanee who was marrıed ın her chıldhood grew young and beautıful She felt very sad for the separatıon from her husband ın youth

तिम तिम मारवणी तन तरणापउ थाइ ।।१२।।
हँस चलण कदलीह जघ कटि केहरि जिम खीण ।
मुख सिसहर खजन नयण कुच श्रीफल कठ वीण ।।१३।।

Slowly the chıld Maaravanee obtaıned youth Her thıghs were proportıonate lıke the plantaın tree her waıst was thın lıke that of a tıger her eyes were

sharp like those of a bird Khanjan (खजन) ie magpie, her breasts were hard and in size like coconuts her face was magnificent like the Moon her voice was as sweet as the tune of a flute her manner of walking was like that of a swan Now the separation of Charming most beautiful Maaravanee from her husband Dholaa began to overflow her like thick and dark raining clouds

विरह महाघण उमटयउ थाह निहालइ मुध्ध।।

Now she was perturbed by the cry of Papeehaa i e cuckoo in the month of Asaadh (June) under a raining cloud When she saw the rainy cloud at the point to rain the remembrance of her husband Dholaa grew up in her mind

The cloud began to shower drops of water on account of the rainy season But Maaravanee began to shed tears constantly in young age

ऊनमि आई वादळी ढोलउ आयउ चित्त ।
यो वरसइ रितु आपणी नयण हमारे नित्त ।।

In the night she heard the sad cry of a bird Hence the bird continued naturally crying on the plain on the bank of a tank So both did not sleep in the night The cry of Kunja (कुँझ or कुरझ) the domicile crane up set her mind Then she asked the domicile cranes to lend her their wings with the promise that she would return their wings to them after meeting her husband

कुझाँ दो नइ पखडी थाकउ विनउ वहेसि।
सायर लधी प्री मिलउ प्री मिल पाछी देसि।।६२।।

She could not tolerate the cry of the peacocks and floating cranes in her separation from the husband She grew angry with the flashing of the lightning and asked the cloud to roar slowly

बिज्जुलियाँ निलजियाँ जळहर तूँ ही लज्जि।
सूनी सेज विदेस प्रिय मधुरइ मधुरइ गज्जि ।।५१।।

This precarious and sad condition of Maaravanee was noticed by her mother At her request Pingal decided to send Daadhees - the musicians to Dholaa Then Maaravanee asked them to carry her message to her husband The sweet and sad news sent by her is the most important part and summum bonum of this poem

ढाढी एक सदेसडउ, प्रीतम कहिया जाइ।।

O Dhaadhees carry her this news and tell it to her husband

जोवण हस्ती मद चढयउ अकुस लइ घरि आइ।।११५।।

Her youth has become intoxicated under passion like a rotten elephant

Now come home to her with a hook to thrust the youth into prod like an elephant

आख्यॉ सीप विकासियॉं, स्वातिज वरसउ आइ।। ११६ ।।

Her thirsty eyes has envolved or opened like oyster, the mother of pearls please come home to put semen in them to produce pearls like swaalee arcturus 17 Nakshtra ie astensm or a cluster of stars

It has been urged by Soor Daas the famous poet that the company has a great effect on all

अहि मुख पडयो सो विष भयो, कदली भयो कपूर

सीप पडयो मोती भयो, सगत के फल सूर ।।

The fall of the drops of rain in Swaatee स्वाति नक्षत्र in the mouth of Oyster (सीप) creates pearls So she asserted that her eves are spread wide like that of an oyster to produce pearls He should come and drop semen to produce pearls

जोवण ऑवउ फलि रहयउ साख न खाअउ आइ ।। ११७ ।।

Her youth is ripe like mango on the tree The tree has produced fruits Please come during this season and eat ripe mango fruits

जोवण कमल विकासियउ भमर न वइसइ आइ ।। ११६ ।।

Her youth has evolved like a lotus flower Why was he not coming to sit and enjoy the honey like a black bee

जोवन चापउ मउरियउ कली न चट्टइ आइ ।। १३० ।।

The bud of the youth has opened fully like a flower of Champaa bush Now he should come to select the buds and pluck flowers

कण पाकउ, करसण हुअउ भोग लियउ घरि आइ ।। १२१ ।।

The grains are ripe for eating after the cultivation Please come and use her ripe youth

जोवण फट्टि तलावडी पाळि न बधड काइ ।। १२२ ।।

Her youth is going to burst like the mud walls of a tank full of water Please come and create a wall for prevention of the bursting or breaking of her youth

जोवण बधन तोडसइ बधण घातउ आइ ।। १२४ ।।

Her youth is going to break all social brakes so please come and keep it under control

विरह महाविस तल वसइ ओखद दियइ न आइ ।। १२७ ।।

The separation from him is spreading in her body like great poison Please why was he not coming to serve her the correct medicine

विरह वाघ वनितनि वसइ सेहर गाजइ आइ ।। १२८ ।।

On his separation (बिरह) pangs has entered and begun to live like a tiger in her body like the forest Please come and roar to stir it out of her body

जोवन खीर समुद्र हुइ रतन ज काठइ आइ ।। १३१ ।।

Youth has turned her body into the sea of milk or sea containing many valuable and raw jewels Please come and take the jewels out of it

जोवन आयइ प्राहुणउ वेगइ रउ घर आय।। १३४ ।।

Youth has come to her body like a guest Please come home soon as he is going to part company immediately

It has been nicely stated in a Marwaaree verse that if you are not alive to enjoy the youth in the age of 20 or 25 years it will pass away like the boiled milk

वरसॉ वीस पचीस मे जाग सके तो जाग।
जोवन दूध उफाण ज्यू जासी ठिकाणे भाग।।
कागळ नहीं, क मसि नहीं, लिखतो आळस थाइ।
कह उण देस सदेसडा मोलइ बडइ विकाइ।।१४१।।

She asked Dholaa whether there was want of paper or ink in his country or was he lazy in writing or the information or news was sold very dear in that region

DECISION OF DHOLLA TO GO TO POOGAL

On hearing the songs of musicians and talking with them Dholaa had decided to go to Poogal Maalvanee (मालवणी) the second wife of Dholaa saw him sad She told him that he has under him the fort of Narwar and very high and fine palace beautiful wife betel leaf is served to him as and when he likes sweet smell of scent is smelt by him   he has super fine horses to ride and sweet songs are sung and flutes are blown constantly to please him Why he was sad ? Where did he want to go?

तती नाद तॅबोल रस सुरहि सुगधउ जॉह
आसण तुरि, घर गोरडी किसउ दिसउर रॅयाह ।।२२३।।

Dholaa told her that he was very anxious to go and meet Maaravanee

मो मारू मिळिवातणी, खरी विलग्गी खति ।।२३८।।

Then Maalvanee kept him away from starting for Poogal in all the seasons There was great cold in winter hot winds called Loo (लू) blow in summer and the land in Marwar i e Jangal Desa is slippery in rainy season So no season was fit to go to Poogal

सीयाळइ तउ सी पडइ, उन्हाळइ लू वाइ
वरसाळइ भुइ चीकणी, चालण रूति न काइ ।।२७७।।

But Dholaa was bent upon to go Maalvanee prevented him from starting She held the stirrups of saddle in her hands with eyes full of tears

ढोलउ हल्लाणउ करइ धण हल्लिवा न देह
झवझव झूवइ पागडइ डवडव नयण भरेह ।।३०४।।

When Dholaa started for Poogal Maalvanee told her companions that by his departure the drums of separation has started beatings Palanquin appeared to her like a cobra and the palace was like the cremation ground (मसाणा)

सज्जण चाल्या हे सखी वाज्या विरह निसाँण
पालखी विसहर भई मन्दिर भयउ मसाण।।३५२।।
सज्जण चाल्या है सखी नयणे कीयो सोग ।
सिर साडी गळि कचुवउ हुवउ निचोवण जोग ।।३५७।।

O Sakhee on account of the departure of the husband the eyes begin to shed tears heavily in woe The flow of tears was so much that her Saaree (साडी) and brassiere (कुचली काँचली)was wet with tears and those clothes were fit to extract water out of them

This sorrow of Maalvanee was more on account of her jealousy with her cowife Maaravanee than her separation from Dholaa

Thereafter Dholaa and Maalvanee both talked to the camel about his speed The camel told Dohaa that bells be put around his neck The nakel (नकेल) the string be put in his nose He would make him to meet his beloved charmed wife Maaravanee today

मो गलि घालउ घूघरा मो मुख वाहउ लज्ज
हुज भलेरउ करहलउ मूध मिलाउ अज्ज ।।३१३।।

Then Maalvanee told that very camel to become lame under a pretext for her husband was full of zest to go to Maaravanee

साहिब मारू ऊगहया खोडउ होइ रहेह ।।३१७।।

Thereafter Maalvanee sent her parrot to meet Dholaa on journey to prevent Dholaa from going to Poogal The parrot told Dholaa for not going to Poogal The parrot told Dholaa that he should look at Maalvanee That Padamanee beautiful queen would die on account his separation Then people would blame him for it They would have to cremate her dead body

But Dholaa did not care to return to Narwar

This talk with camel and Parrot are for away from nature and truth Neither the camel nor the parrot could speak or talk It is an imaginary flight like that of poet Kaali Daas vide Raghu Vansh second Sarga verses 33 57 and 62

King Daleep was defending the sacred cow Nandinee He saw the tiger rushing on that cow But angry Daleep could not strike his arrow at the tiger When the roaring tiger spoke in human voice Daleep was wonder struck

विस्माय यन्विस्मितमात्मवृतो सिहोरूसत्त्व निजगाद सिह ।।३३।।

The disabled Daleep cried to the tiger that he should eat him instead of the cow and show kindness to his fame

यश शरीरे भव मे दयालु ।।५७।।

When the tiger was to eat Daleep that cow Nandinee got pleased and told him that she was examining him in that case

त विस्मित धेनुरुवाच साधो

माया मयोदाव्य परीक्षितोऽसि ।।६२।।

ARRIVAL OF DHOLAA AT POOGAL (पूगल मे ढोला)

On the arrival of Dholaa at Poogal Maaravanee was highly pleased The enjoyment and pleasure extended not only to her family but to all the people of Poogal as if the pillars were dancing the house was smiling and the bed steads were at play This indicated abundance of pleasure every where

थाँभा नाचइ घर हँसइ खेलण लागी खाट ।।५४१।।

After great decoration Maaravanee walked towards the palace earmarked for their sleep as if the Moon was moving amongst the clouds or an elephant was moving towards kajleevan (कजलीवन) in great joy

मारू चाली मदिरा चन्दउ बादल मॉहि

जाणे गयद उलट्टियउ कज्जल वन मेंह जाहि ।।५३८।।

Dholaa was surprised to see her beauty and asked how could she be so majestic if in sorrow as was told to him "What kept her so happy?

काया झबकइ कनक जिम सुन्दर केहे सुख्ख ।।५४६।।

Maaravanee gave an excellent reply to this question of her husband in a natural and scientific manner to silence him

पहुर हुवद ज पधारिया मो चाहती चित्त ।

डडरिया खिण मइ हुवइ घण बूठड सरजित्त ।।५६८।।

She compared herself to a frog and said that the frog remains in hibernation practically dead in winter and summer but on the fall of drops of rain the frog regains life in a moment She was anxiously awaiting for his arrival She gained her beauty in one Pahar i e three hours after he reached Poogal Then the mind of husband and wife was united They embraced each other and their misfortune ended

मन मिलिया, तन गड्डिया, दोहग दूर गयाह ।।५५३।।

Thereafter husband and wife who were much in greed of love affairs entered into sexual affairs

लुवधा ढोलउ मारूवी, काम कतूहल केलि।।५६२।।

But further description of their action was avoided like the great poet Soor Daas who was not prepared to tell about the secret acts of Raadha and Lord Sri Krishan

स्यामा स्याम गुप्त लीला, सू क्यों कहे गाइ ।

Similarly Prince Prithee Raaj of Bikaner had stated in verses 173 about his inability to describe an act of sexual affairs which was neither seen nor heard by any one Sri Krishan and Rukamanee alone know the pleasure they gained in that action

Prince Prithee Rajj Rathore of Bikaner has also urged this fact in Krishan Rukamanee Re Veli

ऐकन्ति उचित कीडा चौ ऑरभ
दीठो सुन किहि देवि दुजि
अदिठ अस्रुत किम कहणो आवे ।
सुख ते जाणणहार सुजि ।।१७३।।

CONTENTION BETWEEN COWIVES

On their arrival at Narwar Maalavanee condemned Marwar मारवार पर हमला

याबा म देइस मारूवा सूधा एवाळॉह
कधि कुहाडउ सिरि धडउ, वासउ मझि थलॉह ।।६५८।।

O - Baba do not marry her in Marwar the land of shepherds She would have to live in the middle of the desert land with an axe on her shoulder and pot of water on her head

जिण भुइ पन्नग पीयणा कयर कटाला रूँख ।
आके फोगे छाहडी हुँ छा भाजइ भूख ।।६६१।।

In Marwar the trees are of Kair and Unta kataalaa (कैर व ऊँट कटाला) The shade is available only under Aaka and Foga the local bushes The hunger is satisfied by the grains taken out of Bhurat (भुरट) grass The

snakes which effect the breath of a sleeping person by poison are dangerous to life

The statement is wrong Khejaree tree give shade

पहिरण ओढण कवळा, साठे पुरसे नीर।
आपण लोक उभॉखरा, गाडर छाली खीर।।६६२।।

The people of Marwar cover themselves in winter by wollen blankets Their dress is also of woolen cloth Their kheer (pudding made with rice and milk) is of the milk of speep and goats They get water over 60 pursa i e 360 feet deep below the earth The people must begin to work continuously in that desert land where donkies are seen standing all around

The statement that the milk available for pudding is that of the speep and goats is totally false The region around Poogal and Bikaner is full of the milk of the cows which are kept in large numbers

Then Maaravanee retorted and condemned Malwa मरवणी का मालवे पर प्रहार

वाळू वावा देसडउ, जहॉ पाणी सेवार ।
ना पणिहारी झूलरउ ना कूवइ लैकार ।।६६४।।

Oh Baba she would burn the country where water is covered by green sevaar (सेवार) There is neither a group of beautiful girls carrying water nor the voice of the water drawer from the well is heard like a song

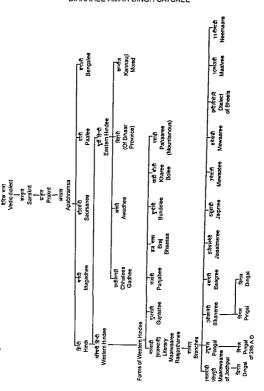
वालू वावा देसड जहॉ फीकरिया लोग
एक न दीसइ गोरिया धरि धरि दीसइ सोग ।।६६५।।

Oh ! Baba I would bum the country where the males are dry i e ugly and unattractive No beautiful women are seen there As the people put on dark coloured dress which indicates the condition of sorrow as if some one is dead

Then Maaravanee praised Marwar

देस निवाणू सजल जल मीठा वोल लोइ ।
मारू कामिणि दिखणि धर हर दीयइ तउ होई ।।६६८।।

The land is situated at a lower level it is fertile the water is clean clear and healthy The people of Marwar are sweet in speaking The land of the Southern India and the beautiful girls of Marwar are obtained by the kindness of God only

The origin extent and the distribution of the language and different dialects of the states of Bhaarat would be better explained by the following table

PRIMARY INDIAN LANGUAGES

Aryan civilisation was diffused over Bhaarat or Hindustaan Western Hindi was the form of central group The other forms of western Hindi were Maarwaaree (Raajasthanee) Punjabee and Gujaraatee spoken in the North and west of India But Hindee is a Persian word and not an Indian word

EASTERN HINDI

Eastern Hindi connotes the group of intermediate dialects of Awadhee and Kharee Bolee Hindi was mainly connected with Agra Benares and Lucknow by the Scholars Hardoi dialect is more mixed with Awadhee dialect spoken in the East Eastern Hindustaanee is also spoken in Assam Bengal Bihar and Orissa In Bihar it is used as much as in the United Provinces The middle class Muslims speak more Awadhee To the east of Kanauj across Ganges lies the district of Unao in which Eastern Hindi is spoken To its south east in the Doaab between Gangess and Jamna rivers is Fathepur where Eastern Hindi is spoken In Hameerpur and Jalaun the dialect is mixed with Kanauji and Eastern Hindi Eastern Hindi prevails on both sides of river Jamna The Teeraaree of Cawnpur is mixed with Kanauji and Eastern Hindi It is much mixed with Eastern Hindi East Hardoi is Kanauji slightly mixed with Awadhee dialect of Eastern Hindi Tahseel Sandila and the neighbouring districts of Unao Lucknow and Sitapur are Awadhee speaking (Vide Linguistic Survey of India - Vol IX part - I pages 46 47 82 171 401 411 by Grierson)

Rama Chandra Shukla too has stated that Kharee bolee Braj Kanauji Awadhee Baiswaaree Bangar Maarwaaree and Raajasthanee are the different forms of Hindi Rama Charit Maansa by great poet Tulsee is in Awadhee The Padamaavat of Jaisysee is in Awadhee (vide pages 37 and 137 of Hindi Saahityaa kaa Itihaas)

WESTERN HINDI

The ancient Indian dialect is akin to classical Sanskrit This ancient language passed through various stages and became Hindustaanee i e a dialect of Western Hindi It passed through what is known as the Prakrit (प्राकृत) The ancient dialect and classical Sanskrit were brothers Prakrit was the son of ancient Indian dialect Hindustaanee was the result of ancient Indian dialect after it had lost its pristine form and turned into Prakrit words borrowed from Sanskrit were the genuine Hindustaanee words which descended into Prakrit from the ancinet Indian dialect

But the learned national scholars regard that Sanskrit descended from Vedic dialect Sanskrit is the origin of Prakrit Apabhramsa (अपभ्रंश) Paalee (पाली) Maghadhee (मागधी) Sauraseenee (शौरसेनी) and Benglee originated from Prakrit (vide Linguistic Survey of India by George A Grierson Vol IX part I pages 53-54)

Apabhramsa first appeared in the inscription of V S 650 (593 A D)

of Dhar Sen Raja of Valbhee Braj Bhaasaa and Awadhee i e (हिन्दी) Hindi came out of Sauraseenee Apabhramsa (अपभ्रंश) gave birth to Dingal and Pingal of Maarwaaree (Raajasthaanee) and also later on Gujaraatee There is no want of dictionary (कोश) in Dingal (डिंगल) as Dingal Naam Maalaa (डिंगल नाम माला) Nagraaj Dingal Kosh (नगराज डिंगल कोश) and Dingal Kosh (डिंगल कोश) and other books are in existence (vide राजस्थानी हिन्दी शब्द कोश प्रथम खण्ड pages VIII and IX)

It is understood that word Hindu originated from the word Sindh or Sindhu According to Grierson "Hindoo represents and earlier Hindau being the modern Persian word for the ancient Hindawa ie a dweller in the country of the hapta hindu (हप्त हिन्दू) (Sanskrit sapta Sindhu or seven rivers Of the Sindh and Punjaab) (vide page 42 note under it Linguistic Survey of India Vol IX part I)

But it has been asserted by Grierson that neither Hindi nor Hindustaan are Indian words They are Persian words It signifies the meaning as the native of India and the country of the Hindoos The word Hindustaanee was coined under European influence Besides Hindustaanee three other languages Bihaaree Eastern Hindi i e Awadhee or Khree Boolee and Maarwaaree Raajasthaanee are spoken in Hindustaan (vide pages 42 and 46 of Linguistic Survey of India Vol IX part I)

The name of western Hindi closely agrees with the Madhyadesa or midland of ancient Sanskrit Geographers The Madhyadesa was the country between Saraswatee on the west and what is now Allabalbad on the east Its northern boundary was the Himaalya Range and its southern was the Narbada river Saraswatee river once in the past passed through the land between Batner now Hanumangarh and Suratgarh under Bikaner State As a matter of fact the ancient river Sarsawatee now exists in the shape of Ghaggar This area is belauded in the Vedas Vedas were composed in the region of river Sarswatee The battle of ten kings is alluded to as Dasarajna in various hymns of Rigveda Thus the area of Bikaner state is also covered by the dialect of western Hindi

THE DIALECTS OF OTHER PROVINCES

In Bengalee 88 percent of words were from pure Sanskrit Bengalee and Maraathee are as much as the language of Doab (the tract between two rivers) Bengalee has lost all power of developing a vigorous literature Dakhini is the form of Hindustaanee used by Musalmaans in the Deccan What ever be the dialect of the province Maraathee Tamil and Telugu or some Dravidian form of speech the Musalmans of Southern India would use Hindustaanee known as Dakhini It is said that the Dakhini is corrupt form of Hindustaanee The Muslim soldiers carried the vernacular Hindustaanee to the South There

is no intermediate dialect between western Hindi and Maraathee Maraathee no where merges into the central group ie western Hindi Maraathee was fully established in the Nagpur plain

Western Hindi the purest representative is directly derived from the Apabhramsa dialect Saursaeenee (शौरसेनी) is the mother of Braj Bhaasaa The most sanskritic is of all Prakrit Prakrit is spoken in the area which was the centre from which Aryan civilisation, as most typical more accurate though more complicated was produced

The other three languages which form the Central group of Indo-Aryan Vernaculars are Punjabee Punjab or Panj aab is the land of five rivers- the Jhelum the Chenab the Ravi the Beas and the Sutlej Punjaabee is spoken in that province Punjaabee is also a form of Western Hindi To the south Punjaabee is a gradual merging into Maarwaaree (Raajasthaanee) through the intermediate dialects named Bhattiaanee (of an area near Bhatner) and Baagree ie Bikanereee dialect of Maarwaaree Raajasthaan

Bagar according to Grierson has no connection with Bagar region Here Bagar means the coarse grass A great heap of grass collected is known as Bagar (बागर) It also means the country of goats To the south of Sutlej lies the Jangal ie Jangal Desa of Bikaner state In South Ferozepor and North West of Bikaner lies Bhattiaanaa the country of Bhattis Bhattianee is spoken on the left bank of the Sutlej and is locally known as Raathauree (राठौड़ी) Punjaabee has a very scanty literature The oldest work is Adi Granth the sacred scriptures of the Sikhs It is written in Gurumukhee and Deva Naagree script (vide Linguistic Survey of India Vol IX part I pages 607 to 624) Maarwaaree in Raajasthaan and Gujraatee are the other two forms of Western Hindi by which Western Hindi is strongly influenced But Punjaabee Maarwaaree in Raajasthaan and Gujraatee are in all their chief characteristic members of the Central group i e Western Hindi

The name Gujarat is derived from Sanskrit Gujaratra which apparently means the country of Gurjaras Kathiawar Cutch the land north of river Mahi ie Kaira Ahamedabad Mahi Kantha Palanpur and Kadi of Baroda are covered by Gujraat The Gurjaras were a foreign tribe who passed into India and spread (A D 400 600) there Gujaraatee is spoken by 9 313 459 people Gujaraatee has encorached in to Sind upto Thar and Parkar

In 1901 A D Gujraatee was spoken in all India by 13 309 77 people Naagraa from of Saursena Apabhramsa is the parent of Gujraatee Hem Chandra worked in Gujraatee about 12th century A D After 250 years of Hem Chandra Nar Singh Mehata wrote his poetry Narseeji ko Maahiro

The old Vedic dialect or language passed through Prakrit down into Apabhramsa Gujraatee agrees with Western Hindi and Gujraatee was more

closely or simply a part of Maarwaaree and Raajasthaanee In medieval times Gujraatee was simply a part of Maarwaaree in Raajasthaan Its separation at the present day is only because one is mostly in British territory and falls within that boundary While the other is under the land owned by native chiefs (vide Linguistic survey of India Vo1 IX part II pages 323 to 328)

The boundaries of Western Hindi are on its North West is bounded by Punjaabee to its South West and South lies Maarwaaree in Raajasthaan to its South East Maraathee to its east Eastern Hindi

The dialect of Western Hindi i e Hindustaanee is divided under two heads- vernacular Hindustaanee and literary Hindustaanee Vernacular Hindustaanee is the language of upper Gangeric Doaab and of Western Rohilkhand It is the speech of 5 282 733 people Literary Hindustaanee is *generally the polite speech of India* of 11 350 436 *people*

The centre of Hindi literature is naturally Benares and the Benares is in the hands of sanskritists The sanskritised Hindi is largely used by missionaries who translated Bible into sanskrit The old Hindi literature contains the highest flights of poetry Inspite of Hindi possessing such a vocabulary and power of expression scarcely inferior to that of English"- was not read by millions of people of Upper India

WESTERN HINDI

One of the dialects of Hindustaanee is the lingua franca of India Western Hindi has two schools of writers of Agra and Benares The Agra school is free from sanskritisms and admits foreign words Western Hindi is spoken in Western half of the United Provinees Punjaabee in the Central Punjaab Maarwaaree is spoken in Rajputaanaa and Gujraatee in Gujraat Maarwaaree in Raajasthaan represents the over-flow of Western Hindi to South and South West

PERSIAN

Urdoo is that form of Hindustaanee which is written in the Persian script The earlier works of Urdoo are remarkably clear and simple Urdoo has a free flow and use of Persian including Arabic words in the vocabulary of Western Hindi or Hindustaanee But in the High Urdoo the use of Persian words is carried to almost incrediable extremes Hundreds of persian words are unintelligible to nine tenths of the people But Persian is now no foreign idioms in India Persian can never be eliminated from Indian literature of the day Persian has become domesticated in Hindustaan The head quarters of Urdoo is Delhi and Lucknow Delhi Urdoo is more geniusly Indian The influence of Muslim religion and Mughal government had also opened the door for the Persian and Arabic words

Eastern Hindi dialect i e Hindustaanee is primarily the language of the

Upper Gangetic Doaab It is written in Deva Naagree Character avoiding alike the excessive use either of Persian or Sanskrit words Western Hindi dialect is best known as connected with Braj Bhaasaa and Hindustaanee True Hindustaanee can be written in either character Persian or Deva Naagree script (vide Linguistic survey of India Vol IX part-I page 1 to 56 by George A Grierson)

RAAJASTHAANEE

George A Grierson has written in February 1908 from Camberley the matchless Linguistic Survey of India giving detailed illustrations, explanations examinations and transliterations and translations of ancient dialects and grammer which no Indian scholar probably did

But it is apparent that the local dialect is subject to change after a distance of seven or twelve kos ie 14 and 24 miles

पॉंच कोस पर पानी बदले
सात कोस पर वाणी

Hence Raajasthaanee is divided into numerous branches The branches too are subdivided into sub-branches So a detailed account has to be given here As the learned Indian scholars and George A Grierson has given detailed explanations about the grammer and formation of different words so I have not taken this point in my notes for want of time and space I many be excused for it

Raajasthaanee means literally the language of Raajwaaraa the Country of Rajput states The word Raajasthaanee was made 41 years before the formation of the present State of Raajasthaan The fifteen million residents of 180 000 square miles of land speak Raajasthaanee According to Statistical Abstract of Raajasthaan of 1993 A D page 23 the area of Raajasthaan is 3 42 239 square kilometres

BOUNDARY

On its east Raajasthaanee is bounded by Braj Bhaasaa and Bundeli dialects On its south (from east to west) it has Bundeli Maraathee Bheelee Khaandesee and Gujraatee On its west (from South to North) it has Sindhee (Lalmdaa) Punjabee and Baangroo dialects Western Raajasthaanee presents several traces of the older outer language

Rajputana itself was occupied by invaders from central Hindustaan The Rathaurs (Rathores) abandoned Kanauj in the 12th century A D and took possession of Marwar The Kachhaawaas of Jaipur (Amber) claim to have come from Oudh and Solankees from Eastern Punjab Gujraat was occupied by Yaadvas of Mathura Gahlots of Mewar came in the neighbourhood of Chitor after the famouns sack of Vallabhi

DIALECTS

Raajaasthan contains five dialects of the West of the Central East

of the North East and two of the Sout East They have many varities The most important of all is the Western dialect commonly known as Maarwaaree It is spoken in various forms in Marwar Mewar Eastern Sindh, Jaisalmer, Bikaner the South Punjab and the North West of Jaipur State

The area occupied by Maarwaaree is greater than that occupied by all other Raajasthaanee dialects put together Maarwaaree is spoken by 6 088 389 people While all Raajasthaanee was spoken by 153 909 72 people In 1891 A D the total estimated number of speakers of Raajasthaanee in India was at least 15 842 087 The number of Maarwaaree speakers in British India was 6,550 000

LITERATURE

The literary history of Raajasthaanee is dealing with various dialects The only dialect of Raajasthaanee which has a considerable recognised literature is Maarwaaree The numerous of poems in old Maarwaaree or Dingal as it is called are in existence (vide Linguistic survey of India Vol IX part II pages 3 of Introduction and 137)

IMPORTANT OLD MAARWAAREE BOOKS

1 DHOLAA MAAROO RA DOHAA (verses) about 295 A.D before 852 A D

Dholaa Maaroo s verses are the oldest poem of Maarwaar The land of Mada or maand (मॉड) (area around Jaisalmer) was lying vacant It was under Hameer Sodha Joiyas and kheechees Thereafter Panwars captured it before the Bhaatees Pingal the Panwar ruler had set up the town Pungal its cant form is Poogal The names of Gajmal has been recorded by Nainsee But it is apparent that Gajmal began to rule Maand (मॉड) region of Poogal after Pingal Nath Mal has stated that Khem Karan (Bhaatee) who ruled Bhatner in about 397 A D had a Panwar queen from this Poogal region So Panwars were the ruler of Maand ie Poogal in about 295 A D and before 397 A D So Pingal who had setup the town of Pungal (Poogal) by 295 A D had ruled this region much before 852 A D Deva Raj Bhaatee had conquered Poogal in 852 A D The rule of Deva Raj has been proved by the inscription of Bauka of V Samvat 894 (837 A D) According to Thirty Decisive Battles of Jaipur by lord Narendra Singh of Jobner the Kachhaawaas migrated from Ayodhya to Sakit then to Rohatas Thereafter Nal set up the town of Narwar (Nalwar) in about 893 to 894 A D Dholaa the son of Nal of Narwar succeeded him He married Marooni the daughter of Pingal the Panwar ruler of Poogal But the year of this Dholaa son of Nal does not fit in here It appears to be incorrect The bride groom certainly was Dholaa Kachhaawaa but of much earlier before 852 A D He may be from Rohatasgarh before Narwar So this poem of Dholaa Maaroo in Pingal the sweet tounge was made certainly before 852 A D i e the possession of Poogal by Deva Raj Bhaatee

मा ऊमा दे वडी नानो सामत सीह
पिंगल राय पमार री, कवरी मारवणीह

Maaravnee was the daughter of Pingal Rai Panwar the Raaja of Pungal (Poogal) by his hefty queen Oomaa the daughter of Saamat Singh

2 SAANKHLAA RE KHYAT

Saankhlaas had obtained Jaangloo from Dahiyaas (दहिया) before V S 1340 (1283A D) So the Khyat of Saanklaas was written much before 1283 A D According that Khyat Naapaa Sankhlaa had advised king Jodhaa of Marwar who ruled from 1438 A D to 1484 A D that he should provide aid to his eldest son Beekaa to win new kingdom Beekaa left Jodhpur in September 1465 A D and established the kingdom of Bikaner by 1469-70 A D This khyat has been referred to in the House of Bikaner in 1933 A D (vide Appendix X pages 218 and 235)

3 Chhanda Rau Jaitsee Ro by Soojaa Beethoo was made in about 1534 to 1540 A D after the victory of Jaitsee the Sovereign of Bikaner over Kamran the son of Baber

4 Veli Krishan Rukamanee Re was composed by prince Prithee Raaj Rathore of Bikaner in 1580 A D It is the most authentic book

5 Veermaan (वीरमान) by Bahaadar Daadhee (musician) had composed this poem during the reign of Malli Nath who ruled from 1357 to 1399 A D But it was passed on orally and was published in V S 1640 (1583 A D)

6 Hari Rasa (हरि रस) a poetry of devotion to God Almighty by Isar Daasji - Chaaran who was born in V S 1595 (1538 A D) was composed much after 1538 A D

7 Aadhaa Dursaa Ree Kavita - of V S 1700 (1643 A D)

8 Paabooji Ka Chhanda by Mehaa Beethoo of V S 1806 (1749 A D)

9 Akulgir Daahaale (a wild boar) Re Baata of V S 1766 (1709 A D)

10 Achal Daas kheechee Ree Vachnikaa composed in about V S 1490 (1433A D) was found recorded in V S 1631 (1574 A D)

11 Marwar Re Parganaa Ree Vigat written by Nainsee Muhata the Prime minister of Jaswant Singh I of Jodhpur in about 1657 A D

12 Khyatas made by Nainsee Muhata in about 1648 to 1668 A D during the reign of Jaswant Singh I of Jodhpur

13 Khyata of Rathores written by Dayal Daas during the reign of Maharaja Ratan Singh of Bikaner from 1828 to 1851 A D

14 Sadaivadh (सदैवद) Saavalingaa s (सावलिंगा) love story is of V Samvat 1808 (1749 A D)

Saavlingaa the Bania girl met the prince Sadaivadh (सदैवद) to enjoy

sexual affairs The prince began to make her several offers Then she cried to him that oh prince of Marwar this night of sexual charm and fullest bloom was passing in vain on these offers

मारूडा इण मनवार मे बीते रग री रात

(vide books on No 3 7 to 9 and 14 has been recorded from New series Vol X|| of 1916 A D of Asiatic Society of Bengal Calcutta)

While the first Naagara form of Apabhramsa was published by Hema Chandra in about 12th Century much after some Maarwaaree books mentioned above (vide Linguistic Survey of India Vol IX part II page 327)

MAARWAAREE LANGUAGE

Standard Maarwaaree is said to be spoken in Marwar and Maalaanee (Barmer district) Maarwaaree varies a little with Jaipuree In Jaipuree the verb Chho (छो) was substituted by hu (हुउ) or ho (हो) in Maarwaaree All छो हुउ and हो means was

The following table shows the number of speakers in Maarwaaree (vide page 17 of vol IX part II Linguistic Survey of India)

	Speakers (of the first group)	**Speakers** (of the second group)	**Speakers** (of the final group)
1 Standard Maarwaaree			1591160
2 Eastern Maarwaaree			
(a) Maarwaaree Dhundhaaree		49300	
(b) Goraawaatee (Kishangarh)		15000	
(c) Maarwaaree Ajmer		208700	
(d) Maarwaaree of Merwara		17000	
(e)Mewaaree including Meerwaaree		1684864	
Total		1974864	1974864
The number of speakers in 1995 A D in Maalaanee (मालानी) Barmer district was 1586000			
3 Southern Maarwaaree In 1891 to 1908A D			
(a) Godwaaree (Marwar) Sirohee		147 000	
(b) The number of speakers in Godhwaar in 1995 A D was 375079			
(c) (Sirohi)	169 300		
(d) (Marwar)	10,000		
	179 300	179 300	
(e) The number of Sirohi speakers in 1995 A D was 7066100			

	Speakers (of the first group)	Speakers (of the second group)	Speakers (of the final group)
4 Deoraawaatee (Marwar)		86 000	
5 Maarwaaree Gujaraatee			
(a) (Marwar)	30 270		
(b) (Palanpur)	35 000		
	65 270	65270	477570
6 Western Maarwaaree Thali Proper -			
(a) (Marwar)	380 900		
(b) (Jaisalmer)	100 000		
	480 900	480 900	
(c) Number of speakers in Jaisalmer in 1995 A D was 394900			
In 1891 to 1908 A D			
7 Mixed dialects		264,749	
(vide page 10 and 17 of Linguistic Survey of India Vo1 IX part II)		685 649	685 649
8 Northern Bikaneree			
(a) Bikaner	533000		
(b) Bhawalpur	10 770		
(c) Northern Maarwaaree	543 770	543 770	

The Number of speakers in Bikaner State region in 1955 A D was 6014600

In the North East of Bikaner inclosing Bhawalpur and Firozpur is called Bhatiyaanee and is a compound of Bikaneree and Punjabee North East of Bikaner is standard Baagree The Baagree is a range of rocky hills It is applied to sandy country where water is found under great depth It includes west of Bikaner and Shekhaawaatee both together agrees with Baagree

	Speakers (of the first group)	Speakers (of the second group)	Speakers (of the final group)
9 Shekhaawaatee		488 017	
10 Baagree		327 359	
Total including Bikaner No 8 as 543, 770 is		1 359,146	1,359 146
The total number of speakers (final group) of Maarwaaree area was			6088 389

(vide page 130 and 147 of Linguistic survey of India volume IX part II)

(a) The total number of Jodhpur State region in 1995 A D speakers in Maarwaaree was 9197400

(b) In Bikaner State number of speakers in 1995 A D *was 6014600*

(c) The total of both states was15 21 2000

(d) Total number of Maarwaaree speakers of mercantile
community in other place in India except Amer Merwara was 451 115

(e) The total number of Maarwaaree speakers at home was 6 088 389

At abroad	451 115
Total was	*6 559,504*

Note- 1 The figures recorded by George A Grierson in 1908 have been *reproduce by me 2 They are not the figure at present The present figures in* 1995 A D have also been recorded from Government Statistical Abstract of Rajasthan of 1993 A D printed in 1995 A D (*All figures have been taken from* pages 17 18 19 from Linguistic Survey of India Vol IX page II)

WRITTEN CHARACTER

Maarwaaree is recorded in generally in Deva Naagaree script or Character In merchantile documents written in Mahaajanee is used In Mahaajanee script vowels are being quite commonly omitted This may be misread Baabu aj mer gayo baree bahee bhej dige (dije) (बाबू आज मर गयो बडी बाही भेज दीजे) _ *i e Babu died to day send the chief or senior wife In fact* it was meant and written that Babu has gone to Ajmer send the big ledger' *(Vide page 19 foot note of Linguistic survey of India Vol IX part II of Grierson)*

The other Maahaajanee character is as noted below

The son of a merchant wrote a letter with out applying Maatraas over the words

वनिक पुत्र कागद लिखे
काना मात न देत।

He writes about Heenga (हींग) which creates smell in cooked vegetables *Mirach (मिरच) is red pepper and Jeeraa (जीरा) grains are also put into vegeables* to make them tasteful He would write हग मर जर in their place

हींग मिरच जीरो लिखे हग मर जर कर देत।

Besides this he wrote that uncle has gone to Ajmer and his wife is in Kota

काका अजमेर गया है और काकी कोटा मे है।

But he wrote without Maatraas It was found as कक अज मर गया है न कक कटे है। This indicated that the uncle was dead today and where his wife was or cut out

CENTRAL EASTERN RAAJASTHAANEE

The independent dialects are of the states of Jaipur, Ajmer Kishangarh and Haarautee (Boondee and Kota) The dialects of these places varies slightly from place to place Jaipuree dialect is most important and typical

WHERE SPOKEN

Jaipuree is spoken in Jaipur State including area of Tonk and Lawa, the greater part of Kishangarh state, adjoining to the district of Ajmer Haaraa states of Bundee, Kota and the adjoining portion of the states of Gwalior, and Jalaawar

The number of speakers of Jhalawaar in 1995 A D as recorded in the said Statistical Abstract Record is 1037500

SUB-DISTRICTS

In 1898 A D Maharaja Swai Madho Singh of Jaipur got a special survey of Jaipur territory made by G Macalister It appears from the published report of survey that no less than thirteen different forms of speech were employed in the Jaipur State of which six were in forms of the Jaipuree These were spoken in Toraawaatee (of Patan) in the North under Neeam Ka Thaanaa sub-division under Sikar district standard Jaipuree in the Centre Kaathairaa and Chauraasee in the south west and Naagarchaal and Raajaawaatee in the South East Kishangarhi was spoken in Kishangarh state in a small piece of Ajmer Boondee Kota Tonk Jhallawar and Gwalior

The number of speakers in the five districts of Jaipur State in 1995 A D was 11330200 as recorded in Statistical Abstract of Government of Raajasthaan page 41

SUB DISTRICTS UNDER JAIPUR

	Speakers of first group between 1891 and 1908 A D	Speakers of second group
(a) Standard Jaipuree	790 231	
(b) Toraawaatee	342 554	
(c) Kaathairaa	127 957	
(d) Chauraasee	182 133	
Total	1 442 875	1 442 875
(e) Naagarchaal	71 575	
(f) Raajaawaatee	172,449	
Total	1 687 899	1 687 889
(g) Kishangarhi		116 790
(h) Ajmeri		111 500
(i) Haarautee		
Standard	943 101	
Sipaaree	48 000	
Total	991 101	991 101
Total of Eastern Raajasthaanee		2 907 200

(vide Linguistic Survery of India vol IX part II pages 31 32)

The number of speakers of Kota district in 1995 A D was 1345700 In the district of Baaraan in 1995 A D was 905000

JAIPUREE LITERATURE

George A Grierson has stated that Jaipur has a large literature in manuscripts of which little is known Most of the manuscripts are under the control of the ruler of Jaipur In 1884 A D John Traill had collected the hymns of saint of Daadoopanthee (दादूपथी) sect Daadoo who was born in 1544 A D in Ahmadaabaad but he lived and taught a greet deal of his religious thought at Jaipur

ETYMOLOGY OF AMBER

Several statements have been made about naming it as Amber As a matter of fact that region was fertile for (आम Or आम्र) i e mangoes and बेर i e plums of berries So it was named आमर Amber But erroneous explanations of this name has been given Shyam Singh has stated on page - VIII of the Introduction that Kakil (1036 A D) found the old temple of Ambikeshwar Mahadeva burned underground as suggested by the deity Jamwaya Maataa

"He also built a temple named Ambikeshwar as promised (to Jamwaya) and founded the city of Amber He has repeated this statement about naming the City as Amber in the name of Ambikeshwar on page 16 also Then he recorded that Maidal son of Kakil conquered Amber (vide page 115) on that very page he recorded that Kakil had conquered Amber Then he rejected his former statement and stated (on page 118) "That the city is named after Amba mother Goddess and not Ambikeshwar The word Amba अम्ब or अम्बस means both mother Goddess and mangoes Hence this is a wrong interpretation Then he urged on page 119 that Rajdev who was invited by Minas had founded the city of Ambawati (Amber) and erected a shrine of Ambikeshwar Mahadeva

Evan Tod has been misled to record this fact on the foot note of page 1332 of vol III of Annals and Antiquitees of Rajputaanaa

"Amber has derived its name from Siva Ambikeshwar or from Ambereesha son of Maandhaata Singh and king of Ayodhya Its original name is said to be Ambrikanera (अम्बिकानेर) that is the town

Tod has stated on page 1329 and 1332 of Annals and Antiquities of Rajputaanaa and Vol III that "a case of simple usurpation by Dhola (Duleh Rae) originated the Kachhaawaa state of Amber' Pachwara Minas erected Amber consecrated (offered to or made holy) to Amba the universal mother as the queen of the pass This statement is fit to be accepted

The statements of both Kachhaawaan Ree Vansaavalee page VIII of the Introduction and pages 9 and 10 of the Raajasthaan Ke Kachhaawaa that Manu was the son of Kakil is suspected to be wrong as recorded on page 562 that Kakil was the son and Hanu was the grandson of Dhola (i e Duleh)

On page 693 the genealogical table too shows it Hanumaan as the son of Kaakaladva the founder of Aamer It is recorded on page 695 that Kakil had conquered and fortified Amber

According to Raajasthaan Ke Kachhwaahas pages 9 that Kakil had captured Amber from Soosaawat Minas after his accession on the throne उस समय आमेर पर सूसावत का राज्य था (काकल ने) आमेर पर अधिकार कर लिया

On page 10 it has been recorded that Kakil the father of Hanoot Deva had conquered Amber in 1137 A D (The correct year is 1037 A D) These versions are further corroborated by an inscription of Vikram Samvat 1011 (954 A D) The inscription is engraved on a pillar of Sun Temple behind Jagat Shriromani temple (vide pages 116 and 117 of Kachhaawaan Ree Vanshaavalee) This event relates to 954 A D being 13 years before Duleh Rai came to Amber This inscription of Amber is more reliable

Beside this Dr Dasrath Sharma too has admitted that Duleh Rai had carved out a small principality by defeating the Minaa tribes His grandson Kaakil perhaps conquered Amber and fortified it

(vide Raajasthaan Through The Ages Vol I page 695)

It is apparent from Hammeer Mahakavya of 1393 A D that Veernarayan Chauhaan ruler went to Amrapuri to marry the daughter of Kachhaawaa ruler But when Jalaludin Muslim ruler attacked Aamber he ran away to Ranthambhor

The prevalent Jaipuree dialect on the rupees named as Jharshahee (झाडसाही) (on page VI of Introduction) means relating to trees shurbs or bushes (of mangoes and berries) agrees with me

The early coins of Isri Singh (1743-1760 A D) were found The special mark of (Jaipur) State is a Jhaar (झाड) i e bush of six springs or branches The coins are called Jhaar Shaahee i e mango trees and berry or plum bushes This fully proves that Amber was named on account of mango trees and berry bushes (vide Currencies of Hindu states of Raajputaanaa between pages 56 and 84)

DHUNDHAAR

Dhundhaar- the name of Amber and Jaipur was derived after the tract a celebrated sacrificial high Dhond mound as recorded in the Thirty Decisive Battle of Jaipur on page 47 of the introduction As this fact has been written by Narendra Singh ji of Jobner where this mound was situated it is much more reliable The statement ot Cunningham (ASR ii 251) who had scarcely visited that mound in Jobner, that there is no mound of this kind in Jobner" cannot be relied upon (vide Annals and Antiquities Tod Vol III page 1328) Besides this the condition of the people of Dhundhaar also indicates this region

गाजर मेवो, कॉस खड पुरस ज पून उघाड ,
ऊँधे ओझर इसतरी, आइयो धर दूढाड

The carrot is their fruit kaansa is the grass the males are seen half naked as their buttocks or annus or postenor part of the body is visible and the stomach of the women is seen curved As the people are poor they *cannot entertain a guest but weep secretly*

रोटी खातर रोय दे ढक मूडो दूढाड ।१।

The erroneous explanations given by defferent scholars are noted below

1 It is urged that people in rural area of Jaipur live in Dhundh (दूढ या दूढा) old mud made houses So the land is called Dhundhaar

2 The cave of Dhundha (धुन्ध or दूढ) demon exists near Galtaa (गळता) in Jaipur city Dhundha demon wanted to destroy the whole world But he was killed by Kuvalyaashava So this land was named as धुन्धवार–दूढयाड–दूढाड।

3 The name of Dhundhaar is related to female demon sister of Hiranya Kashyap who was burnt in Holee now held as festival

4 It is urged that Beesal Deva Chauhaan Raja of Ajmer had performed worship in penance at a hill in this region known as Dhundhaar So this name was continued Tod too agreed and has recorded on page 1328 foot note 1 that Bisaldeo of Ajmer transformed into a demon and began devounng his subjects Then an innocent child melted him Then he fled from that place of his penance Dhoondhaa to the Jumnaa

5 It was named Dhundhaar after the nver Dhundha (दूढ) which flows from the hill of Achrola Cunningham supports the version that it was named from 'nver Dhoondha It may be accepted

6 Kachhawaahaas killed their Mina foes after making a minute search (दूढ दूढ कर) So it was named Dhundhaar

7 Tod has stated that the etymology i e the study of the word Dhoondhaar is that it was captured by an assemblage (झुण्ड or दुण्ड) of kachhaawaa community so it was termed Dhoondhaar (vide Annals and Antiquities of Rajputaanaa Vol III page 1327 1328)

MEWAATEE

Mewaatee is the dialect of Mewat the country of Meos or Mewas (Converted to Islam) Mewaatees are famous runners and spies (vide Aaeeni Akbaree page 262) Mewaatee is spoken in Alwar state region north west of Bharatpur and Gurgaon The people of the following area speak Mewaatee -

	Speakers of the first group	Speakers of the second group
(a) Standard Mewaatee	253 800	
(b) Raathee (राठी) Mawaatee	222 200	
(c) Naheeraa Mewaatee	169 300	
(d) Katheer Mewaatee	113 300	
Total	758,600	758 600

(vide Linguistic survey of India Vol IX part II page 44 and 45)

The number of speakers of Mewaatee in Alwar in 1995 A D was 2543000 and Bharatpur district was 1776400 Dholpur district was 827600

The following is the number of speakers in Mewaatee speaking tract

	Speakers of the first group	Speakers of the second group
(a) Alwar	758 600	
(b) Bharatpur	80 000	
(c) Kot Dasam of Jaipur	17 054	
Total	855 654	855 654
PUNJAB		
(d) Gurgaon	245, 500	
(e) Bawad of Nabha	20 000	
Total	265 500	265 500
Grand Total		1,21,154

George A Grierson did not find any literary work in the Mewaatee dialect (vide vol IX page 45 as noted above)

MAALVEE

Maalvee dialect is spoken in Malwaa tract Indore and Bhopal It is spoken in Kota Chabra paraana of Tonk and Nimbahera under Tonk Maalvee is distinctly a Raajasthaanee dialect having relations with both Maarwaaree and Jaipuree George A Grierson did not find any literary work of Maalvee The form of Maalvee sopken by Rajputs of Malwa proper is called Raangree or Raajwaaree Raangree agrees with Maarwaaree dialects Raajasthaanee Aap-no अपनो is also used in Maalvee But Raangree differs from Maalvee Raangree Aapaa ne (to us) is used as apan (we) is Maalvee-as apan ne by us Bundelee go is changed as gaa (गा) in Maalvee (vide page 53 of Linguistic survey of India Vol IX part II)

MEWAAREE

Udaipur State being in the middle or centre is called Mewar (मेवाड) Mewar is formed by a changed or can t form of the words

दूती ने कहा हे लाल कन्हैयालाल श्री कृष्ण उनके रूप व सौन्दर्य व
कौनसी विलक्षण रीति थी कि जिससे एक पलक या क्षण भर मे भी नेत्र लग ज
आँख की पलक हिले उतनी देर भी नींद आ कर आँख नहीं लगती या बन्द

The emissary asked Lord Sri Krishan please tell her a
strange nature of his magnificent beauty was? If his eye met with
young girl it created love for within moment only She would bec
in her love for him and her eyes would not close in sleep even fo
of about the movement of the eye-lid or twinkling of the eye

Note 1 The word पलौ is related to the पलक झपकना about twinkli

कलावूत दूती विना जुरै न ओर उपाइ।
फिरि ताकै टारै लसै पाके प्रेम लदाइ।।३६७।।

बिहारी का कथन है कि प्रेम रूपी चिनाई हुई छत के लदाव को दू
किसी उपाय से नहीं जोडा जा सकता। दूती रेशम के वस्त्र मे सोने के धागे जै
बेलबूटे व फूल बना कर उस रेशम को सर्वश्रेष्ठ बना देती है। उसी कलबूत क
नायक और नायिका मे कई बाते व उपाय खडे करके प्रेम उत्पन्न कर देती
के पक्के हो जाने पर उस दूती को वे दोनो टाल देते हैं या अलग कर देते

Bihaaree has pointed out the position of an emissary
and the hero would not be able to meet and create love in the ab
emissary They would not succeed in any other manner The em
act like making flowers and creepers on a silken clothe with th
gold and which would improve its glitter and position Similar
point several attractive points to them by her skill and thus
between them But the development of love would shortly be n
delicacy would be created Thereafter the emissary would be le
sphere

Note 1 The poet has stated about the importance of an emi
very clever in talking Her talk is full of sweet and attractive wor
freely in creating love in a young girl who is bent towards the aff

2 The word कलावूत is रेशम के धागो पर लपेट कर फूलो और
हुआ सोने का बारीक तारो का काम– making creepers and flowers
clothe by golden thin wires and thus improving its position (vide
शब्द कोश भाग प्रथम पेज 212)

3 The word लसै of this verse is of the form of लसणो mea
शोभा ideas or high glorious position (vide राजस्थानी हिन्दी शब्द कोश
1198)

4 The word लदाइ is of the form of लदाव means भार burd
एक प्रकार की गोल चिनाई a round construction by bricks to up hold

नहि नाचइ चितवति दृगनि नहि योलति मुसकाइ।
ज्यौ ज्यौ रूखी रूख करति त्यौ त्यौ वित चिकनाइ।।३६८।।

दूती ने बताया कि प्रोढा नायिका पति के अपराध के कारण उससे नाराज हो गई। पति ने अपनी पत्नि की उदासीनता देख कर कहा कि वह अब अपने चचल नेत्रो को नचाती हुई नहीं देखती है। और न मुसकरा कर बाते करती है। ज्यौं ज्यौं वह अपने रूख या चेष्टा को रूखा सूखा दिखा रही है त्यौं त्यौं उसका प्रेम रूपी धन उसकी तरफ बढ कर चिकना होता जा रहा है।

The emissary informed that the wife grew angry with her husband She adopted an antipathic attitude towards him The husband tried to please her and said that she was neither looking at him with her agile dancing eyes nor she was smiling and talking to him No sooner she changed her attitude and made it dry his love for her in his heart was developing and becoming majestic like his wealth

Note 1 The word वित of this verse is धन wealth which was also suitable like चित of other verses

भजन कहयौ तातै भज्यौ भज्यो न एको वार।
दूरि भजन जाते कहयॉ, सो तै भज्यो गॅवार।।३६६।।

बिहारी ने अपने मन को धिक्कारते हुए कहा कि हे मन उसे जिसका भजन पूजन करने का कहा था उससे वह दूर भाग गया। उसने उसका भजन एक दफा भी नहीं किया। हे गँवार यानी असम्य ग्रामीण जिससे उसे दूर भागने को कहा था परन्तु वह उसी भोग विलास मे अनुरक्त हो गया। अब उसका उद्धार कैसे हो सकता है।

Bihaaree condemned his mind and stated that he did not recite the name nor worshipped God Almighty even once He was asked to do away and remain far away from sexual intercourse But the mind was fully involved in the sexual affairs How could he obtain success and get liberated in his life now

Note 1 The word भज्यो of this verse has been repeated thrice The first भज्यो is भाग गया ran away The second भज्यौ न means भजन पूजन नहीं किया did not worship God Almighty The third भज्यौ means भोग विलास sexual affairs

वैसी ये जॉनीपरति झगा ऊजरे मॉह।
मृग नेनी लपटत जु यह बैनी उपटी बॉह।।४००।।

पत्नि ने पति को परकीया जवान लडकी से सभोग करके घर आने पर कहा कि जब वह उस मृग नैनी लडकी से लिपटा था उस वक्त उसकी बैनी यानी चोटी उपट कर या उखड कर उसकी बाँह (हाथ) मे लग गई थी। उस वक्त उसकी उज्जवल पोसाख मे वह बेनी वैसी ही चमकीली दिखाई दे रही थी।

The wife condemned her husband who returned home after sexual

intercourse with a young girl She stated that he embraced tha
whose eye were large and best like those of a deer Then a pa
was uprooted and was seen clearly on the cloth of his bright c
in that very execllent condition

Note 1 The word उपटी is the cant form of the word उपटणो
उखडना to be uprooted (vide राजस्थानी हिन्दी शब्द कोश भग पहला

2 The word झगा means झगलो–कुरतो shirt कोट coat c
(vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 463)

यह वारियाँ नहिं ओर की तूँ करिया वह सोधि।
पाहन नाव चढाइ जिहि कीने पार पयोधि।।४०१

बिहारी का कथन है कि यह समय ससार के भव सागर को पार
इस समय किसी ओर व्यक्ति के उपाय या स्मर्ण करने से काम नहीं चलेगा।
रामचन्द्र जी ने जैसे मल्लाह की तलाश की जिसने नल और नील से पत्थर
बन्धवा कर रींछ और बन्दरो को उस पत्थर की नाव पर चढा कर समुद्र से प

Bihaaree asserted that the time to cross the vast sea
free from worldly affairs had arrived Now there was no point in
any one except Bhagwaan Ram Chander ji as cautious boatman
the bears and monkeys to go across the sea on a boat of ston
stone bridge He got a bridge contructed by Nal and Neel barne
over the sea

Note 1 The word करिया means मल्लाह केवट कर्णधार the perso
boat ie boatman

2 The Maarwaaree word वारियाँ or वरियाँ is the cant forr
विरियाँ - बेला या समय time श्रेषृ is best (vide राजस्थानी हिन्दी शब्द कोश
1261 और 1309)

3 The name of the God Almighty Rama Chandraji is mor
the villages where I had heard several times the residents of villag
uttering राम राम सा। But this word is not heard in the cities and to

निपट लजीली नवल तिय बहकि वारुणी सेइ।
त्यौं त्यौ अति मीठी लगति ज्यौ ज्यौ ढीठयो देइ।।४

दूती ने बताया कि एक लज्जाशील नव यौवना लडकी ने शराब का
पीया। शराब के नशे मे वह बहक गई और ढिठाई या बेशर्मी करने लगी। वह त्यौं
के कारण मीठी लगने लगी।

The emissary informed that a young beautiful girl had acqu
She drank wine Under the intoxication of wine she was led astra
to talk imprudently But inspite of her imprudency her action was lik
on account of her beauty and youth

Note 1 The word निपट means बहुत अधिक सर्वथा much fully बेशर्म is sham

2 The word बारुणी means दारू शराब wine

3 The word ढीठयौ is of the form of ढीट which means निर्लज्ज sham (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 527)

4 The word बहकि means बहकणो बडबडाना आपे से बाहर हो जाना uselessly like a madman being out of the control (vide राजस्थानी हिन्दी श भाग दूसरा पेज 871)

रहयौ ऐसी अतु न लहे अवधि दुसासनु वीरू।
आली वाढतु विरह ज्यौ पचाली को चीरू।।४०३।।

दूती ने बताया कि पति के निश्चित समय पर परदेश से घर न लौटने पर पति हुई। उसने अपनी सखी से कहा कि पति के लौटने की सीमा वीर दुशासन के द्रौपदी को खींचने की तरह अत्यन्त बढ रही थी। उसी प्रकार उसका विरह भी द्रोपदी के चीर बढ रहा था।

The emissary informed that when the husband did not return on the appointed day and time the wife became very unhappy She to girl friend that the limit fixed by her husband was increasing like the (चीर या ओढणा) ie head cover of Draupadee which was pulled by warrior Dusl the brother of Duryaudhan Similary her period of the separation fro husband too was increasing continously like the head cover of the Drau (द्रौपदी) the queen of the Paandvaas

Note 1 It is surprising that King Yudhithir (युधिष्ठर) who never did sp lie in his life had turned a gambler in the game of Chauper (चौपड या which was under the control of the maternal uncle of Durayaudhan

In that gambling Yudhuthir lost his queen Draupadee (द्रौपदी) under order of Durayaudhan his younger brother Dusaasan (दुसासन) dr Draupadee by her hair of the head in the audience hall full of most pron persons

Draupadee urged to all that when Yudhithir (युधिष्ठर) had at fir himself in that gambling how could he bet her in that game? Second was the queen of five persons How could he alone place or bet her game But nobody cared for her objections Then Draupadee condemn four husbands who were sitting silent and did not protect her She urged th mother in law Kuntee (कुन्ती) had obtained sons from different persons has proved true today

सासू मतर साज पूतज लाई पारका
तेरी पारख आज साची पाई साँवरा।

Then she blamed Bheeshm Drone and Karan who had become spe at that time The grand father Bheeshm preceptor Drone and Kara

elder brother of her husbands, who were required to protect her prestige, had desired her to see her infamy ie bad reputation or fame

देखे भीष्म द्रोण जेठ करण देखे जठे
को हर बरजे कोन लाज रुखाळा ही लाज लै।

Then she cried to Lord Sri Krishan to protect her prestige

द्रौपद हेलो दे बेगो आ वासुदेवरा
लाज राख जस लेह लाज गयाँ विरद लाज सी।

She cried to protect her like the cat whose cubs were likely to be burnt in a flame of fire But he saved them She was in the same condition Was Lord Sri Krishan hearing or had become deaf?

मिनियाँ मजारी अगन प्रजाळी उबरया
बरती तो बारीह सुणो क बहरो साँवरा।

Then Dusaasan began to pull her cheer (चीर) to make Draupadee naked Then Sri Krishan used his supper natural powers and endlessly increased her cheer and thus protected her But Draupadee even then blamed Sri Krishan as Aheer (अहीर) who did not protect her when the hair of her head were dragged by Dusaasan and thus belittled her magnificence

पहला केस खिचानिय पछै बढायो चीर
आयो शान गमाय कर आखर जात अहीर।

Note Several couplets of this type made in Raajasthaan are available I have quoted a prominent few only

2 The word ऐची means खेचना to draw

3 The word पचाली means queen द्रौपदी Draupadee

पावक झर तै मेह झर दाहक दुसह विसेखि।
दहै देह वाकौ परस वाहि दृगनु ही दोखि।।४०४।।

नायिका ने अपनी सखी को बताया कि अग्नि की लपट या ज्वाला से वर्षा की झडी अधिक असहनीय जलन पैदा करती है। अग्नि की झपट व लपट तो केवल छूने या स्पर्श करने से ही जलाती है। परन्तु मेघ या बादलो की झडी तो आँखों से देखने पर विरह में जला देती है।

The heroine spoke ill of the fall of rain water and informed about it to her girl friend The flame of fire would burn on touching it But the fall of rain water cats and dogs would burn even by seeing it by the eyes

Note 1 The word झर has been used twice The first झर is ज्वाला लपट flame of fire The second झर means झडी fall of rain water in *drops very much*

2 The word दाहक is जलाने में in burning While दहै means जलाती है *burns*

चलत ललित श्रम स्वेद कन कलित अरुन मुख ते न।
वन विहार थाकौं तरुनि, खरे थकाए नैंन।।४०५।।

दूती ने बताया कि वन मे विहार करती हुई या भ्रमण करती हुई एक जवान लडकी

थक गई थी। उस थकावट से उसका सुन्दर मुख लाल हो गया और चलने का श्र
पसीने की बूदे पौधे से कलियों के समान गिरने लगी थी। परन्तु उस वन मे घूमती हु
हुई जवान लडकी ने नायक जो उसे देख रहा था की आँखो को अच्छी तरह थका
मोहित करके अपनी तरफ आकर्षित कर लिया था।

The emissary informed that the young girl while wanderi
forest got tired Thus her mouth or face turned red and the drops of per
caused by that act of walking began to fall from her body like the b
the creepers or bushes But that tired young girl got the eyes of
who was looking at her, really tired as he was attracted towards he

Note 1 The words कलित is of the form of कली या कळी which mean
creepers or bushes

कुढगु को तजि रगु रली करत जुवति जगु जोइ।
पावस गूढ न वात यह, वूढन हूँ रगु होइ।।४०६।।

बिहारी का कथन कि वर्षा ऋतु में तो बूढे लोगो में भी प्रेम की रग रली व ल
हो जाती है। यह छिपी हुई बात नहीं है। इसको सारा ससार जानता है कि जवान
बुरे ढग या कारण से उत्पन्न क्रोध व मान को छोड कर वर्षा ऋतु मे भोग विलास
मे लग जाती है।

Bihaaree has asserted that in rainy season even old perso
develop love and act for it It is known to the whole world and is not
fact that young girls would give up their anger which had arisen in v
with false pride and were found involved in sexual matters in the rain

Note 1 The word रगु रली means रति क्रीडा समोग sexual affairs म
zest of heart या आनद joy (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेर

2 The word गूढ is गुप्त secret or hidden

न जक धरत हरि हिये धरे नाजुक कमला वाल।
भजत भार भय भीत है घन चदनु वन माल।।४०७।।

दूती ने बताया कि हरि यानी भगवान श्री कृष्ण ने एक नाजुक यानी कोम
के समान सुकुमार लडकी को प्रेम के कारण अपने हृदय मे धारण कर रखा था। उसक
के कारण उन्हे शका थी कि वह उनके भार से न दब जाये। अत वे धन यानि क
का लेप व वन माला धारण नहीं करते। वे इस शका से भी डरे हुए या भयभीत थे कि
करते वक्त वह लडकी उनके भार के बोझ से न दब जावे।

The emissary informed all that Lord Sri Krishan had develo
with a young girl who was very thin and delicate like Laxmee the
of wealth in her body As she was kept in his heart he did not put on c
paste of Sandal wood and necklace of the flowers of the fore
suspected that she might be over burdened with the weight of those ar
felt restless and was afraid that she may not be heavily burdene

weight in sexual intercourse

Note 1 The word जक means शान्ति चैन peace

2 The word कमला here may not mean कमल के समान कोमलता softness like lotus This fact has been mentioned in the word नाजुक so here कमला means लक्ष्मी Laxmee the Goddess of wealth (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 203)

3 The word भजत is the cant form of the word भजणो या सेवन करना उपभोग करना यानी सभोग करना to perform sexual intercourse (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 938)

4 It is difficult to believe that the weight of Lord Sri Krishan would increase by the weight of paste and necklace and would over cover or supress the girl in sexual intercourse This assertion is wrong and unnatural

5 The word घन is the cant form of घणसार which means कपूर camphor (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 342)

नासा मोरि नचाइ जौ, करी ककॉ की सौंह।
कॉंटे सी कसकै ति हियें गडी कटीली भौह।।४०८।।

दूती ने कहा कि नायक ने एक सुन्दर जवान लडकी से एकान्त मे सूनी जगह पर छेड छाड की। तब उस लडकी ने अपनी नाक मरोड कर या सिकोड या चढा कर आँखो को बचाते हुए व भौह को हिलाते हुए अपने काका यानी पिता या बाबा की शपथ लेकर सभोग करने से इन्कार करते हुए कहा कि ऐसी बात उसे पसन्द नहीं थी। बाद मे उसकी कॉंटो से भरी हुई भौह उसके हृदय मे गड कर कॉंटे के समान कसकती या खटकती या दर्द करती है।

The emissary informed that the hero disturbed a young girl in a lonely place by teasing or asking her for sexual affairs That girl moved and raised up her nose with the dancing of her eyes and the movement of her eye lids and taking the oath of her father and said that she disliked such tricks Thereafter the movement of her eye lids was pricking in his herart like a thorn as if it had pierced there

Note 1 The words कॉंटे और कँटीली both means कटक या कॉंटा thorn

2 This verse is connected with an Agyaata Yauvanaa (अज्ञात यौवना) girl who was eager in the affairs of love but she was not fully aware of the affairs of love

क्यो बसिये क्यो निबहिये नीति नेह पुर नॉंहि।
लगा लगी लोइन करै, नाहक मन बँधि जॉंहि।।४०९।।

बिहारी का कथन है कि इस प्रेम रूपी नगर के सिद्धान्त विलक्षण थे। इस नगर मे किसी नीति रीति और नियमो का पालन नहीं होता था। नायक और नायिका के नेत्र देखा देखी से या लगावट या मिलन करके प्रेम में उलझने का अपराध करते थे। और इससे मन बन्धन मे पड कर नाहक या बेकसूर कैद का दण्ड भुगता था। इस नेह नगर मे कैसे आबाद होकर रहा जाय और कैसे वहाँ निर्वाह करके जीवन व्यतीत किया जाय।

Bihaaree has urged that the policy of the city of love was very strange In that city neither any law nor any rule nor any tradition was applied or observed How any one would inhabit and reside in such a city?

How and on which subsistence one would pass the period of his life Here the eyes of the hero and heroine met and created love The fault was committed by the glances of the eyes and the punishment for which fell on the mind or heart which was bound down as a prisoner there

ललन चलन सुनि चुपु रही बोली अपु न ईठ।
राख्यौ गहि गाढै गरे, मनो गलगली दीठ।।४१०।।

दूती ने बताया कि ललन यानी भगवान श्री कृष्ण के परदेश जाने की बात सुनकर उनकी पत्नि चुप हो गई। उसने प्रेम की बातो का भी कथन नहीं किया। ऐसा प्रतीत होता था कि पति की आँखो को आसुओ से भरी देख कर उसके गले को उस दृश्य ने पूर्णतया पकड कर उसके बोलने की शक्ति को रोक दिया था।

इस दोहे की दूसरी पक्ति का यह भी अर्थ हो सकता है कि अत्यन्त प्रेम के कारण उस पत्नि की आँखे गलगली होने से उसके आँसू बहने लगे थे। और उस रानी के बहुत गाढे गले ने उसके बोलने की शक्ति को पकड रखा था।

The emissary informed that the queen of Lord Sri Krishan heard or learnt about the going of her husband on journey to another state She also *saw his eyes full of tears on account of this She kept quite and did not utter* even a word of her love for him It was apparent that the tears of the husband had caught hold of her throat and captured her power of speaking So she could not speak

In the alternative another explanation of this verse's second line is that on account of immense love her eyes were shedding tears The very hard throat of that queen had stopped tightly her power of speaking

Note 1 The word ईठ means इष्ट or पति प्रेम love for the husband (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 131)

2 The word गाढै means दृढता से tightly

3 The word गलगली means अश्रु पूर्ण full of tears (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 310)

अपनी गरज न बोलियतु कहा निहोरो तोहि।
तूँ प्यारो मो जीव कौ मो ज्यों प्यारो मोहि।।४११।।

दूती ने बताया कि पति के अपराध से पत्नि ने मौन धारण कर लिया। फिर पति के बहुत विनय करने पर वह बोली। पत्नि ने कहा वह उसका पति है। उसकी उसको गरज या मतलब है। इसलिये वह उसके नौहरे या अनुरोध या मनुहार के बिना ही बोल रही है। क्योकि वह उसके प्राण जितना प्रिय है। और उसके प्राण भी उसको बहुत प्रिय है।

The emissary informed that on account of the fault of her husband

his wife observed silence Them she spoke on the request of her husband She said he was her husband She had to keep contact with him for all purposes She was talking to him without his request He was as much dear to her as her life She liked her life too very much

Note 1 The wrod निहोरो is of the form of the Maarwaaree word नोहरो which means मनुहार या अनुरोध offer with request or entreaty (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 704)

2 The Arabee word गरज means स्वार्थ selfish motive प्रयोजन या आवश्यकता necessity (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 308) In उर्दू हिन्दी शब्द कोश पेज 729 too गरज means स्वार्थ मतलब प्रयोजन selfish purpose

रहयौ चकित चहुँ थाँ चिते, चित मेरो मति भूलि।
सूर उयै आए रही, दृगनु साँझ सी फूलि।।४१२।।

खडिता पत्नि पति के सबेरे घर आने पर पति से बोली उस वक्त उसकी बुद्धि भ्रम मे पडी हुई थी। वह अपनी शक्ति को भूल चुकी थी। वह चकित होकर चारों तरफ उस को देख रही थी। वह सूर्य उदय होने पर आये थे और परकीया लडकी के साथ जागने से उसकी आँखे अस्त होते सूर्य के समान लाल हो रही थी।

The disappointed wife remonstrated her husband who returned home in the morning She uttered that she had fallen under confusion and had lost her wisdom She was looking at him from all the sides under suspicion He had returned home in the morning but on account of awakening the whole night with a beautiful girl his eyes were appearing red like the redness around the setting Sun in the evening

Note 1 The word साँझ सी फूलि means सूर्य अस्त होते या सध्या के समय आकाश मे सूर्य के चारो तरफ का लाल रग the red colour around the setting Sun in the sky in the evening (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1427)

2 The word थाँ is Maarwaaree word which means आप तुम थे you (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 584)

3 The word उयै is the cant form of the word उदे which means उदय to rise (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 147)

अति अगाध अति औथरो नदी कूपु सरु बाइ।
सो ताको सागरू जहाँ जाकी प्यास बुझाइ।।४१३।।

बिहारी का कथन है कि ससार मे नदी तालाब कुए और बावडी बहुत है। कुछ मे अगाध यानी बहुत गहरा पानी भरा है और कुछ में पानी औथरा यानी कम या छिछला है। परन्तु उनका पानी से यहाँ कोई मतलब नहीं है। जिसकी प्यास जहाँ बुझती है या मिटती है वही उसके लिये समुद्र के समान विशाल है।

Bihaaree has urged that there are a large number of rivers tanks wells and Baavarees बावडी ie deep construction like a well for storing water

In this world Some of these sources contained much more water and the water in others is low or shallow But the place where the thirst of a person is quenched is as good for him as a vast sea

Note 1 The word बाइ is the cant form of the word बाव which means बावडी deep construction like a well for storing water

2 The word ओथरे is of the form of ओथ which means कमी घाटा या छिछला less low or shallow (vide राजस्थानी हिन्दी शब्द कोश भाग प्रमि पेज 181)

कपट सतर भौहै करी, मुख अनखो है बैन।
सहज हँसो है जानि करि सौ है करति न नैन।।४१४।।

दूती ने बताया कि नायिका ने नाराज होकर अपनी भौह कपट पूर्वक सावधानी से बिजली के समान टेढी करके तान ली। वह मुख से कठोर और क्रोध भरे वचन बोलने लगी। परन्तु वह अपने नेत्रो की हँसने की प्राकृतिक स्वाभाविकता को जानती थी। अत उसने अपनी आँखे नायक के सामने सीधी नहीं की।

The emissary informed that the heroine bacame angry with her lover She in order to defraud him cleverly turned her eyes curved like the lightning She spoke very hard words full of her annoyance But as she knew the natural condition of her eyes of laughing hence she did not look straight towards the hero

Note 1 It is only those words of the girl which fell short or were underestimated in influence show pride But those who have great power do not feel proudy The cobra having ruby and poison did not like to make a show like a scorpion

मणिधर जहर अपार फण धरती लग्यो फिरे।
बिच्छु डक बणाय सिर पर राखे राजिया।

2 The word सतर is the cant form of the word सतरदा which means बिजली lightning or सतर्क– सावधानी alert (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1476)

3 The word अनोख है means क्रोध भरे full of anger

4 The word सौ है here means सीधा सरल या सामने straight simple or infront of or शपथ oath

मान हु विधि तन अछ छवि सुछ राखिवे काज।
दृग पग पौछन कौ करै भूवन पायदाज।।४१५।।

बिहारी का कथन है कि विधाता ने जवान लडकी की बहुत श्रेष्ठ सुन्दरता को स्वच्छ और उज्जवल रखने के लिये उसके शरीर के गहनो या आमूषण को नेत्र रूपी पैर पोछने के लिये पायदाज यानी पायदान ही बना दिया था।

Bihaaree has asserted that the creator of this world in order to keep clean and bright the beauty of the heroine girl has made the ornaments on her body as if they were the foot mat to wipe off the eyes as her feet

Note 1 The word सुछ is the cant form of the word स्वच्छ which means clean and clear

2 The eyes have no feet and feet have no eyes

3 The word पोछन means पोछने कि क्रिया to wipe off and make clean

4 The word पायदाज means पाँव पोछने का कपडा या चटाई foot mat or cloth to wipe off dirty matter and make it clean

विरह विथा जल परस विनु वसिय तु मो जियँ ताल।
के छु जानत जल थम विधि दुर्योधन लौ लाल।।४१६।।

दूती ने बताया कि नायिका ने लाल यानी कन्हैयालाल श्री कृष्ण से कहा कि वह दुर्योधन की तरह जल को थमे की तरह रोकने की विधिवत क्रिया को जानते थे। क्योंकि उसका जीव या हृदय विरह की व्यथा रूपी ताल के जल से भरा था। परन्तु वह उस जल को स्पर्श किये बिना ही उसके दिल मे बस रहे थे। अर्थात उसको विरह के सकट का ज्ञान ही नहीं था।

The emissary informed that the heroine told Kanhiyaa Lal ie Lord Sri Krishan that he had the knowledge like Durayodhan of the art of law and order in stopping or controlling the effect of water like a pillar He was residing in her heart which was full of water of the distress of separation like a Taala (ताल) ie plain But he lived in her heart without touching it Hence he was not aware of her distress

Note 1 The word जियँ of this verse means जीव प्राण हृदय life or heart

2 The word ताल means बडे खुले मैदान मे पानी से भरा तालाब wide open ground or plain full of water like a very large tank (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 550)

3 The word थम is स्तम्भ रूकावट करने का थमा the piller to stop the over flow of water

रूख रूखी मिस रोष मुलकहति रूखौ है बेन।
रूखे कैसे होत ए नेह चीकने नैन।।४१७।।

दूती ने कहा कि परकीया प्रोढा नायिका प्रेम से बनावटी झूठा बहाना करके रूखी बन रही थी। वह बहाने से क्रोध भरे चहरे से रूखी दिखाई दे रही थी। मुसकराती हुई रूखे या कठोर वचन बोल रही थी। परन्तु वह अपने प्रेम से भरे हुए व चिकने नेत्रो को कैसे रूखे कर सकती थी। वे नेत्र उसका प्रेम दिखा रहे थे।

The emissary told that the Parkeeyaa Prodhaa (परकीया प्रोढा) young heroine pretended to look dry towards the hero She made her face look as if full of anger on some pretext She was talking in hard and intolerant words But the apperance of her eyes was full of love and her nature of smiling was enough to disclose her love towards the hero

Note 1 The word मुलकहति is the cant form of मुलकणो मुस्कराना मद मद हँसना to smile slowly (vide राजस्थानी शब्द कोश भाग दूसरा पेज 1073)

The मुलकहति is much more suitable here than the word कहि
This word had made the position of her eyes which were full of lc
clear in appearance to disclose the pretext for anger

पति रितु औगुन गुण यढत मॉन मॉहु को सीत।
जातु कठिन है अति मृदो रमनी मन नवनीत।।४१८।।

बिहारी का कथन है कि पति का मान करने से उसका अवगुण या अपराध
तथा शरद ऋतु के माघ के महीने का स्वाभाविक गुण ठड या शीत के रूप मे बढत
या जवान लडकी का मक्खन के समान अत्यन्त मीठा और मृदुल या मुलायम मन भी
पर कठोर हो जाता है।

Bihaaree has asserted that on pomp and show of pride the
or fault of the husband would increase In winter season in the
Magha ie January the cold naturally goes up on its true merits

The heart of the young beautiful girl which is sweet and very
the butter too gets hard on his pride and nature of the season

Note 1 The word रमनी means रमणी या सुन्दर स्त्री beautiful girl or
(vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1123)

2 The wrod मृदो is of the form of मृदुल या मधुर या शहद के समान
मुलायम sweet and soft like honey (vide राजस्थानी हिन्दी शब्द कोश भाग
1001)

त्यौं त्यो प्यासे ही रहै ज्यौ ज्यौ पीयत अघाइ।
सुगुन सलोने रूप कौ जु न चख तृषा बुझाई।।४१६।।

दूती कहती है कि नायक एक सुन्दर जवान लडकी नायिका को बारबार देख
था। ज्यौं ज्यौं वह उसके अत्यन्त सौन्दर्य का अपनी इच्छा को तृप्त करने के लिये दे
या पान करता था त्यौं त्यौं उसकी उसके रूप को देखने की प्यास या तृष्णा बढती
थी। क्योकि उस सुन्दरी के सगुन स्वाभाविक गुणो से भरे हुए अत्यन्त सुन्दर रूप को
देखने की इच्छा पूर्णतया तृप्त होकर बुझती ही नहीं थी।

The emissary informed that the hero wanted to see a beautif
girl again and again The more he saw her to fully satisfy his desire to
the greater was his keen wish to see her more As her natural beauty
of merits and virtues the desire of his eyes to see her constantly wa
quenched or extinguished

Note 1 The word अघाय is of the form of अघाणो या तृप्त होना to
satisfied

2 The word सलौने means लावण्य युक्त या बहुत सुन्दर very beau

अरुन वरुन तरुनी चरन अगुरी अति सुकुमार।
चुवति सुरगु रगु सी मनो चपि बिछियनु कै भार।।४२०।।

दूती ने सुन्दर नायिका के पैर की सुन्दरता की तारीफ करते हुए कहा कि उसके वरूण जल के राजा की कृपा से चरन या पैर लाल रग के थे और पैरो की अगुलियाँ बहुत सुकुमार या कोमल थी। ऐसा मालूम होता था कि अगुलियों पर पहने हुए बिछियो के भार से वे दब कर मानो महन्दी जैसा उत्तम रग उन अगुलियो मे से चो या चू कर निकल रहा था।

The emissary praised the fineness of the feet of a young girl heroine He said that due to the kindness of Varun (वरुण) the God of water the feet of that young girl were very red in colour The fingers of her feet were excellent and soft It appeared as if on account of the weight and pressure of the ornaments such as Bichhiyaa with small bells around that ornament, these fingers were leaking bright red colour like that of Mehandee (महन्दी)

Note 1 The word वरुन means जल का राजा God of water या वरण meaning रग colour

2 The word चपि means पाँव दबाने का काम to press down or suppress the legs and feet (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 368)

3 *The assertion in this verse that the fine red colour was coming out* or leaking due to the weight and pressure of the light small bells बिछिया or the ornament is nothing more than an unnatural exaggeration The small bells had very little weight for pressure

मोर मुकुट की चन्दिक नु यौ राजति नदु नदु।
मनु ससि सेखर की अकस किय सेखरू सत चदु।।४२१।।

बिहारी ने भगवान श्री कृष्ण के रूप का वर्णन करते हुए कहा कि नद के नन्दन यानी पुत्र श्री कृष्ण ने शीश पर मुकुट धारण कर रखा था। उस मुकुट पर मोर की सुन्दर पखों की चन्द्रिका लगी हुई थी। ऐसा अन्दाज लग रहा था कि सिर पर धारण की हुई चन्द्रिका मानो चन्द्रमा हो। भगवान शिव की ईर्षा से कामदेव ने श्री कृष्ण के शीश पर सौ चन्द्रमा लगा दिये हो।

Bihaaree, in the praise of Lord Sri Krishan, has stated that son of Nand was putting on his head the crown over which a beam of the excellent feathers of the peacock was put upon or hanged It was presumed as if that crown was the Moon It was held that on account of his jealousy with Lord Shiva the Cupid the God of affairs of love, had put on hundred Moons on the head of Sri Krishan to increase his beauty

Note 1 The word नद is Nand the person who brought up Lord Sri Krishan नदु is son of Nand ie Sri krishan (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 669)

2 The word चन्द्रिक is of the form of चद which means मोर की पाँखो का आभूषण a beam made with the bright feathers of the peacock (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 368)

3 The word ससि सेखर is शीश पर चन्द्रमा धारण करने वाले भगवान शिव Lord

Shiva having the Moon on his head

4 The word अकस means ईर्ष्या jealousy (vide राजसीनी हिन्दी शब्द कोश भाग प्रथम पेज 3)

5 The word सेखरू is of the cant form of the word सेखसाई सेखसइ यानी शेष नाग पर सोने वाले भगवान श्री कृष्ण Lord Sri Krishan, the incarnation of Vishnu (विष्णु) who slept on the Sheshnaaga शेष नाग the king of snakes (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1512)

6 **Peacock मोर–** It is called हिन्दी मे मोर सस्कृत मे मयूर या शिखि अग्रेजी मे Peacock, कन्नड मे नविलु गुजराती मे मोर तामिल मे मइल तेलगू मे नेमलि बगला मे मयूर मराठी मे मोर मलयालम मे मैल कहते हैं। (Vide पक्षियो की नाम तालिका पेज 229 of भारत के पक्षी)

Peacock is superfine in beauty in comparison to other birds (vide page 120) Its long tail is depicted in various fine colours When the peacock dances with the feathers of its tail raised up then its feather would be brilliant like sapphire (नीलम) and Feeroja (फीरोज) which is a green jewel which attracts the eyes of all spectators The peacock has a crown or crest or wreath (कलबी) of an excellent colour over its head The colour around its throat is green like velvet The peacock dances very much under the raining clouds It likes rainy season very much as is urged मोर बिनु पावस कोकिल बिनु मधुमास (Vide page 173) But legs of the peacock are ugly It does not make nests It lives on trees It does not move in pairs with the ढेलडी ie hen It is a great foe of the snakes Peacocks like to live on the bank of a river or lake The pecocks entered into Europe with Alexander of Greece The beauty of the peacock is praised much (Vide page 171 to 175)

A thing of beauty is a joy for ever
Its loveliness increases it will never
Perish into nothingness (Vide page 172)

The famous poet Maagha (माघ) has urged that the true beauty is that which changes every moment you look at it

क्षणे क्षणे यन्नवतामुपैती
तदेव रूपै रमणीयताया।

The peacock acquired great fame when its feathers were put over the crown of God Almighty Sri Krishan

The hens (ढेलडी) are not beautiful They generally do not dance The Dhelaree (ढेलडी) lays 2 to 6 white eggs amongst the bushes from January to August She also sits over the eggs and looks after them

The peacocks are found in large numbers in Bikaner Rajasthan Braj and Chitrakoot In Bikaner the killing of the peacocks pigeons the kites and the she goats was a crime So they increased very much in villages

Peacock is declared as the national bird of the Indian Nation The peacocks are also found in Ceylon Burma Africa In Afnca peacocks of white colour are found The colour of the peacocks differs according to the country where they are found The peacock in Java has a diffrent crown or crest on the head The peacocks in Assam are found less blue in colour They are more greenish and golden in colour (vide भारत के पक्षी पेज 171 से 175 और पक्षियों की नाम तालिका पेज 229)

According to Encyclopaedia Bntannica (vol XXI page 22) peacock is famous for its splendid plumage of the male It is a native of India In some parts it is found in abundance The peacock of Japan is of distinct species Hen is of more or less gnzzled (grey haired) The crest and feathers of the peacock are barbed along their whole length instead of at the tip only The golden green neck of the peacock and its breast furnish a ready means of distinction

Note 1 Neelam नीलम means sapphire ie precious stone of nch blue colour (vide page 359 of हिन्दी अंग्रेजी शब्द कोश by or Dr Hardev Bahri)

2 Feeroj (फीरोज) means हरित मणि ie a green coloured jewel (vide उर्दू हिन्दी शब्द कोश पेज 404)

अधर धरत हरि कें परत, ओठ दीठि पट जोति।
हरित बाँस की बाँसुरी, इन्द्र धनुष रग होति।।४२२।।

दूती ने राधिका को श्री कृष्ण के बाँसुरी बजाने की तारीफ करते हुए कहा कि जब हरि भगवान श्री कृष्ण ने हरे रग की बाँसुरी को अपने अधर या होठो पर बजाने के लिये रखा तब उस हरे रग पर होठ का लाल रग दृष्टि का काला व सफेद रग व पीताम्बर का पीला रग पडा तब वह हरे रग की बाँसुरी इन्द्रधनुष के समान कई रगो की हो गई।

The emissary informed Raadhikaa about the beauty of the flute of Sn Knshan When Han ie Sn Knshan put on his lips the flute for singing the red colour of his lips the black and white colour of his eyes and the yellow of his dress Peetaambar fell on that green colour of that flute Hence that flute made of bamboo (बाँस) turned its colour into several colours like that of majestic colour of the rain bow

Note 1 It is difficult to accept that the colour from the body of Sn Knshan fell on the flute and changed its colour as rain bow It is a wrong assertion

प्रीतम दृग मिचहत प्रिया, पॉनि परस सुख पाइ।
जानि पिछानि अजान लौ, नेक न होति जनाइ।।४२३।।

दूती ने बताया कि पति ने अचानक अपनी पत्नि की आँखे आँख मिचौनी के खेल की तरह बन्द कर दी। पत्नि अपने पति के स्पर्श करने से उसे पहचान गई। परन्तु उसके स्पर्श का आनन्द प्राप्त करने की गरज से उसे पहचान लेने पर भी अनजान बनी रही। उसने स्पर्श

के आनन्द के कारण किंचित मात्र भी यह पता नहीं चलने दिया कि पत्नि ने उसे पहले ही पहचान लिया था।

The emissary informed that the husband suddenly closed the eyes of his wife in surprise like in the game of hide and seek, from behind The wife had recognised him by the mere touching But in order to enjoy his touch she acted as if she had not identified the person who had closed her eyes She continued to show as if she did not know that person who closed her eyes even for a short time

Note 1 The non recognition by the wife was only a clever trick

2 The word पानि is the cant form of the word पाणि means हाथ the hand (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 754)

देखो जागित वे सिये साकर लगी कपाट।
कित है आवतु जात भजि को जाने किहि वाट।।४२४।।

बिहारी ने स्वप्न का वर्णन करते हुए अज्ञात यौवना लडकी के अज्ञान की बात बताई। वह नव यौवना लडकी स्वप्न मे श्री कृष्ण को देखती है। जब वह जागती तो वे उसे दिखाई नहीं देते। तब वह आश्चर्य मे पड कर सोचती है कि उसके कमरे के किवाड बन्द थे उनके साँकल लगी हुई थी फिर पता नहीं कि उत्तम पोसाख वाले या जवान उमर वाले श्री कृष्ण किस रास्ते वहाँ आये और किस रास्ते से भाग गये।

Bihaaree has described the condition of an Agyaat Yauwanaa (अज्ञात यौवना) girl in this verse She used to see Sri Krishan in a dream But he was not visible when she was awakened She was surprised at it She found that the doors were fully closed with the iron chain applied to them She thought how Sri Krishan putting on best dress entered into her room and fled away Which was the way used by him?

Note 1 The word वेसिये is of the form वेस which means पोसाख या वस्त्र dress or वयस उमर आयु the age (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1337)

This word may mean वैसे ही as it was But the closing of the door and the chain put on it is sufficient for this purpose The dress is more suitable here

2 The dream (स्वप्न) is a mental act In a dream the ideas passing through the mind of a person sleeping are described How the young girl who was attempting to attract great man like Lord Sri Krishan did not know the difference between actual presence and dream It is nothing more than an unnatural exaggeration

ज्यौं है हो त्यौ होउ गो, हो हरि अपनी चाल।
हठु न करो अति कठिन है, मो तारिबौ गुपाल।।४२५।।

बिहारी ने हरि भगवान श्री कृष्ण से अर्ज किया कि उसने जो अपनी अधम गति से

अपराध किये थे उनका दण्ड वह भोगेगा। हे गोपाल उस अत्यन्त पापी पुरूष को ससार सागर के सकट से उद्धार करके उसे तारना बहुत कठिन है। वे इसमे हठ न करे।

Bihaaree prayed to Sri Krishan the God Almighty, that he would suffer the punishment for the faults and sins committed by his evil deeds He was greatly at fault It was not possible even for him to take him out of those faults and make him go across the vast sea of distress of this world He should not insist for liberating him from the sins

Note 1 Bihaaree was either not aware of super natural powers of Lord Sri Krishan or he wanted to enrage him to act in mercy in his favour

करौ कुवत जगु कुटिलता, तजौं न दीनदयाल।
दुखी हौ हुगे सरल हिय, वसत त्रिभगी लाल।।४२६।।

बिहारी ने भगवान दीनदयाल श्री कृष्ण को अर्ज की कि ससार मे लोग उसकी कुबत यानी बुरी बातो की निन्दा करते हैं। परन्तु श्री कृष्ण उस कुटिलता व कपट को नहीं छोडेगा। क्योकि वे तीन जगह टेढे होने से त्रिभगी कहलाते हैं। अगर वह अपने हृदय का टेढापन छोड देगा तो हे कन्हैयालाल वह उसके सीधे हृदय मे टेढेपन से कैसे बस सकेगे। उनको वहाँ निवास करने मे कष्ट होगा।

Bihaaree prayed to Lord Sri Krishan that he was very much defamed in the world for his conduct in cheating and defrauding people But he would not give up the act of cheating He was eager to let Sri krishan the God Almighty know how he who was curved on three sides would reside in his heart If his heart was not curved it would be very difficult for him to live in his heart He thus justified his fraudulent conduct

Note 1 It is urged that when Sri Krishan played upon his flute his body was curved into three sides So he was called Tribhangee (त्रिभगी) Laala (लाल)

मो हि तु में वाढी वहस, कौ जीतै जदुराज।
अपने अपने विरद की, दुहूँ निवाहन लाज।।४२७।।

बिहारी ने प्रार्थना की कि हे यदवो के सम्राट भगवान श्री कृष्ण व उसके हित में उन दोनों में बहस या वाद-विवाद बढ गया था। देखे कौन जीतेगा। क्योंकि वे दोनों अपने अपने विरोध को कायम रखने व निबाहने का दोनो का भाग्य या लज्जा वश निश्चित निर्णय था। वह पतित था अत पतितो का सा काम करेगा। उनका नाम पतित पावन था इसलिये श्री कृष्ण उसके पापो को नष्ट करके उसे पावन या पवित्र बनावेगे। अब देखना था कि वह पाप करके जीतेगा या भगवान उसका उद्धार करके जीतेगे।

Bihaaree stated in his prayer to Lord Sri Krishan, the God Almighty that both of them had entered into a discussion to up keep their prestige He would go on committing sins While Sri Krishan would try to remove his sins and make him pure This struggle would last for a long time It was to be seen who would win Would his sins be won by Sri krishan in making him pure

Note 1 The word ब्रजराज of Alwar verse No 108 means the king of the land of Braj (ब्रज) is as good as the word जदुराज which is the king of the Yaadva clan of this verse

2 The word हितु of this verse means हित मे या लाभ मे to work for his benefit It is better than the word तुम्हे with you

निज करनी सकुचैहि कत सकुचावत इहि चाल।
मो हु से नित विमुख त्यौ सनमुखि रहि गोपाल।।४२८।।

बिहारी ने कहा कि वह तो अपने बुरे कर्मो के कारण सकुचित व लज्जित है। परन्तु हे गोपाल भगवान श्री कृष्ण वे उससे हमेशा विमुख या खिलाफ रहने वाले के सामुख या हक मे होने से किस कारण से लज्जित होते हैं?

Bihaaree prayed to Lord Sri Krishan (श्री कृष्ण) that he felt apprehended and shameful because of his bad conduct for evil deeds But why O Gopal Sri Krishan the God Almighty was feeling shy in turning his kindness towards him who was constantly opposed to him daily

Note 1 The सकुचित या सकुचैहि has been used twice in this verse which means शक करना बहम करना लज्जित होना to suspect any danger or to feel shy (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1418 और 1419)

लौं अनेक ओगुन भरि हि बाहै याहि बलाइ।
जौ पति सॅपति हूॅ विना यदुपति राखे जाइ।।४२६।।

बिहारी का कथन है कि जब तक यदुपति भगवान श्री कृष्ण उसकी प्रीति यानी प्रतिष्ठा इज्जत या लज्जा बिना धन सम्पति के ही निभा दे तो वह अनेक अवगुणों या दुर्गुणो से भरी हुई इस धन सपति की सहायता के बिना ही उसको भयानक देवी विपत्ति या अग्नि जैसी समझ कर छोड देगा। यहाँ धन सम्पति की निन्दा की गई है।

Bihaaree stated that if Sri Krishan the king of Yaadvas the God Almighty would help him to carry on his life without wealth he would give it up The wealth is full of many demerits hence he would not like to obtain the aid from the wealth which he would consider full of trouble like fire

Note 1 Bhagwaan Rama God Almighty during his rule sat on the Jharokhaa (झरोखा) the dormer window of the palace and accepted the Mujaraa (मुजरा) salutes of his subjects But he granted all results proportionately to his subjects according to the service rendered by them

राम झरोखे बैठ कर का सब मुजरा लेत।
जाकी जैसी चाकरी वैसा ही फल देत।।

2 The word बाहै means हाथ भुजा सहारा hands or aid help It is as good as चाहे of other verses

3 The wrod बलाइ is the cant form of the Persian word बला which means विपत्ति भयानक या बलाय आसमानी यानी देवी विपत्ति trouble fierce distress

or distress caused by God Almighty (vide उर्दू हिन्दी शब्द कोश पेज 426) But in Maarwaaree बलाइ या बलाय is considered full of flames of fire (अग्नि की लपट)

दूरि भजत प्रभु पीठि दै, गुन विस्तार न काल।
प्रगटत निर्गुन निकट रहि, चग रग भूपाल।।४३०।।

बिहारी ने निर्गुण उपासना का वर्णन करते हुए पतग को चुना। ज्यौं ज्यौं भगवान के स्वरूप व वैभव का विस्तार भक्त करता है। भगवान उसकी तरफ पीठ करके दूर उसी प्रकार भाग जाते है जिस प्रकार से पतग की डोरी का विस्तार करने से पतग उडाने वाली की तरफ पीठ किये हुए दूर चली जाती है। जब वह डोर खींच लेता है तब उसके पास आ जाती है। अर्थात निर्गुण उपासना करने से भगवान निकट आ जाते हैं। यही पतग का रग या चाल ढाल को भूपाल सम्राट या राजा के समान वर्ताव को भी मानते हैं।

Bihaaree praised to worship the God Almighty in the Nirgun (निर्गुण–without merit) form He said the more the devotee praised or expanded the quality and super natural powers the more God Almighty fled away from him like a kite On supplying much more thread the kite would go far away from the person who controlled it But if he withdrew the thread it would come near him or even in his own hands But on worship in the Nirgun form the God Almighty would come near the devotee ie supposed to be in his own heart The God Almighty and the king adopted the manner of the kite in their behaviour with their devotees and loyal subjects

Note 1 The word चग means डफ या पतग। डफ is a round wooden article covered on one side by the skin of the animal It is used by male persons while singing songs on Holee festival and पतग is the kite

कहे यहै सुश्रुत सुमृति यहै सयाने लोगु।
तीनि दबावत निसक ही पावकु राजा रोगु।।४३१।।

बिहारी ने राजा अग्नि और रोग की बाबत कहा है कि सुश्रुति यानी वेद व स्मृतियाँ और बुद्धिमान लोगो का यही कथन है कि राजा अग्नि और रोग (बीमारी) निसक या निष्ठुर होकर सभी को दबावेगे या सतावेगे।

Bihaaree has stated that it has been recorded in the Vedaas and Smritees ie sacred books and also urged by wise people that the king fire and sickness would undoubtedly put pressure on all people and create trouble for them

Note 1 On the pressure on the sovereign and maharaja of Bikaner is a couplet which is brought to the notice of the readers The Maharaja of Bikaner had entrusted all the statues of the Gods and Godesses to the manager Chintamanee fort Bikaner One wooden statue of a Goddess was lost or stolen Thereafter the rivals of the manager pressunsed the Maharaja to remove them from that manager otherwise the statues made of Gold and Silver would be stolen

धीरे धीरे जावसी सब देवन को साथ
पहला देवी काठ की नागो परसनाथ

2 The word निसक of this verse means निडर without any fear or hesitation or undoubtedly It is diffrent from the word निसकही निसक ही of other verses which means निर्बल weak in strength I do not agree with this explanation The king fire and sickness attack all strong as well as weak persons They do not spare any one Hence the word निसक is much more suitable than the word निसक ही (weak)

जो सिर धरि महिमा मँही, लहियति राजा राइ।
प्रगट तु जडता आपनी ये सु मुकटु पहिरती पाइ।।४३२।।

बिहारी ने मुकुट के उच्च पद का वर्णन करते हुए कहा है कि सम्राट व राजा महाराजा मुकुट को अपने शीश पर धारण करके महिमा व यश इस ससार मे प्राप्त करते थे। अगर कोई मूर्ख मुकुट को उसके पैरो पर पहन ले तो इसमे पहनने वाले की मूर्खता प्रकट होती है। मुकुट का दर्जा नहीं घटता है।

Bihaaree has said about the position of the crown He has asserted that all the kings and Maharajaas got renouned in this world by putting the crown on their head But if any one wears the crown on his feet it would show his foolishness The position of the crown would not be demoted or reduced

Note 1 The word लहियति is of the form of लहि which means प्राप्त होना to get पहुचना to reach or climb (vide मानक हिन्दी शब्द कोश चौथा पेज 569)

2 The word मही– मही means जमीन या ससार the land or world

को कहे सकै यडेनु सौ, लखै वडी यो भूल।
दीने दई गुलाब की इन डारी वै फूल।।४३३।।

बिहारी का कथन है कि बडे आदमी की बहुत बडी भूल या गलती देख कर भी कोई उसे नहीं बता सकता है। देखिये विधाता ने इन काँटो वाली डालियो मे वे गुलाब के सर्वश्रेष्ठ फूल पैदा कर दिये है। उस भगवान का दोष कौन निकाले?

Bihaaree has asserted that no body would point out the mistakes of great persons He has stated that even God Almighty has given the best flowers in the bush of rose which has its branches full of thorns

Note 1 The दई means विधाता या भाग्य या दैव the creater of the world fortune local deities (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 589)

2 The following Maarwaaree verse has described this idea in the best way

The great man in strength has got his way even on the head of a man No body should be angry at it All the Gods and local God or deities get their feet worshipped But Bhagwaan Lord Shiva gets his penis (male genital organ) worshipped

लूँठाँ रा माथे मारग मत कोई मानो रीस।
और देवता पाँव पुजावे लिंग पूजावे ईस।।

This is a natural act The entrance of the penis of a male into the vulva of a girl in sexual intercourse would create children and increase the population

समे समे सुन्दर वसै, रूप कुरूप न कोइ।
मन की रूचि जेती जितै नित तेती रूचि होइ।।४३४।।

बिहारी का कथन है कि इस ससार मे कोई भी वस्तु सुन्दर और कोई कुरूप या बदशक्ल नहीं है। समय–समय पर यानी वक्त आने पर सभी चीजे सुन्दर हो जाती हैं। मनुष्य के मन की जितनी और जिस तरफ रूचि या इच्छा होती है उसे वही वस्तु रोजाना उतनी ही सुन्दर जान पडती है।

Bihaaree has asserted that in this world neither anything was beautiful nor the other thing was ugly Time and requirement has made them beautiful If a man has a liking for a thing he would always consider it more beautiful according to his attraction towards it

Note 1 The word नित of this verse means रोजाना हमेशा प्रतिदिन always or every day It is more suitable than the word तित - उधर on that side of other verses

या भव पारा वार के उलघि पार को जाइ।
तिय छवि छाया ग्राहिन गहै बीचि ही आइ।।४३५।।

बिहारी का कथन है कि इस ससार रूपी समुद्र को कौन उल्लघन करके मोक्ष प्राप्त कर सकता है। क्योकि स्त्री की सुन्दरता या छाया के रूप से पकडने वाली सिहिका राक्षसी की शक्ति या माया उसे बीच मे ही पकड लेगी। ये तीनों रूकावटें मनुष्य को मोक्ष प्राप्त नहीं करने देगी।

Bihaaree has stated as to who could cross this vast sea of this world which is full of troubles and obtain Moksh ie freedom from the cycle of birth and death The man would be caught in between by the beauty of the young girls or by illusion prevalent in this world or by Singhikaa the demon who had the power to catch and eat any one by the fall of his mere shadow on her

Note 1 The word छाया गाहिनी means छाया से पकड कर खा जाने वाली सिहिका राक्षसी the Singhikaa demon who had the power to catch and eat every one by the mere fall of his shadow over it It is urged that Lord Hanumanji killed her in the sea while going to Lankaa (Ceylon)

दिन दस आवरू पाइ कै करि ले आपु वखाँनु।
जो लगु काग सराधा परवु तो लगु तो सनमानु।।४३६।।

बिहारी ने कहा कि अधिकार पाकर गर्व नहीं करना चाहिए। उसने कौअे को पितरो के स्मरण मे श्राद्ध करने का उदाहरण दिया। हे कौआ दस दिन के इस श्राद्ध पक्ष का विशेष

अवसर पाकर वह अपनी तारीफ करा ले। क्योकि इस श्राद्ध पक्ष के बाद तेरा कोई भी सनमान नहीं करेगा। अर्थात विशेष अवसर व स्थिति मे अधिकार मिल जावे तो गर्व या घमण्ड नहीं करना चाहिए।

Bihaaree asserted that no one should feel proudy if he gets power He gave the example of the crow who was honoured in the first two weeks in Aasoja ie in September in carrying out the Sraadha ceremony in remembrance of the ancestors No body would honour the crow after the expiry of that special period Hence power need not be used in boast Fame should be earned at that time

Note 1 The word सराध पक्ष या श्राध is the period when all Hindus serve dishes to the crows in the first two weeks of Aasoja ie September in remembrance of their ancestors

2 The importance of the crow requires its full description They were divided into two branches काग और कोए the king crow and the crow

King Crow काग को अग्रेजी मे king crow बीकानेर मे डोड काग हिन्दी मे भुजगा सस्कृत मे काक गुजरात मे कालोक तामिल मे अडग काकई बगला मे फिगे कहते हैं। काक का शरीर अत्यन्त काला चोच लम्बी कद बडा और आवाज तेज होती है। काग और कोए मे रग का भेद होता है। (न 7 of नामावली पेज 229)

But the king crow does not fly in groups It lives in the forest The king crow does not act for its class like the crow But both crow and king crow are a part of human life The sweet singing birds like cuckoo flies away from human beings The king crow is crazy in preserving its mood

It is understood that the age of the crow and king crow is very long Even the great poet Tulsee Daasji has stated that after the destruction and change of the all world Lord Shiva and Kaak Bhusand काक भुसँड ie Doda Kaaga डोड काग were seen together which was known to no person

यह रहस्य काहू नहि जाना।। दिनमोनि चले करत गुन गाना।।
काक भुसुदि सग हम दोऊ। मनुज रूप जानइ नहि कोऊ।।
(बाल काण्ड छन्द न १९५ रामचरित मानस)

Crow कोऐ को अग्रेजी मे Crow हिन्दी मे कौवा सस्कृत मे काक कन्नड मे कागे गुजराती मे कागडे तामिल मे काकई तेलगू मे काकि बगला मे काक मराठी मे कावला मलयालम मे कोक्क कहते है। (Vide page 229 of नामावली of भारत के पक्षी)

The crows mostly resided in the towns and cities The crows are brownish in comparison to king crow They are small in size The crows eat the fruits of trees grains and insects from cultivated fields The crows have a great unity amongst them If a crow is killed hundreds of the crows would collect to raise a great cry The crows are not luxurious in habit 'मद्युपायी न पिलासी कोए' (page 78) The female crows are greatly honoured by crows The

crows make their own nests The female gives 3 to 7 different coloured eggs

The Cuckoo (कोयल) defrauds the crow by secretly putting its eggs amongst the eggs of the crow The young ones are brought up by the crows The messages to the husband is sent by the wife through the crows But the sound of the crow is harsh, hence cuckoo prevails over the crow

कौवा किस का धन हरे कोयल किस को देत।
एक बोली के कारणे जग अपना कर लेत।।

The crow cries in the early morning that it is the crow हम काग हैं– हम काग हैं तिमिर नहीं। The darkness has been removed

तिमिरादिस्तमो हन्ति शका शकित मानसा।
वय काका वय काका इति जल्पन्ति वायसा।

(page 71 of भारत के पक्षी It is the foot note)

(भारत के पक्षी पेज 67 से 77 और भारत के पक्षियो की नामनालिका पेज 229)

But according to Encyclopaedia Britannica (vol IX page 512) the crow is grossy black in colour The bill and legs are bright red The black or carrion were crows The house crow of India is not very nearly alike its European namesakes from which it can be readily distinguished by its smaller size and lustruous tints of its darkest feathers

मरत प्यास पिंजरा परयो, सुवा समै के फेर।
आदरु दै दै बोलियतु वाइसु यलि की येर।।४३७।।

बिहारी ने समय की विशेषता का वर्णन करते हुए कहा कि विशेष समय आने पर श्राद्ध पक्ष मे आसोज के कृष्ण पक्ष मे पितरो के नाम पर बलि देने के लिये वाइसु यानी वायस या कौवे को आदर से बलि प्रदान करने के लिये बुलाया जाता है। उस बदले हुए समय मे बेचारा सूवा या सुआ या शुक पिंजरे में प्यासा मरता ही पडा रहता है।

Bihaaree has urged about the greatness of the change of time In Sradha days in the first 15 days of the month of Aasoga ie September the crows were called with great respect to eat the food prepared for (sacrifice) Bali or devoted to the ancestors by the Hindus At that change of time no body cared to look at the parrot which is lying very thirsty in the cage

Note 1 The words बोलियतु is आदर से बुलाना to call with respcet

2 According to Encyclopaedia Britannica (Vol XX pages 863 864) the word parrot is derived from the French word Perrot It is a natural group of birds which has attracted atention for a score of centuries Aristotle has mentioned the parrot It is blue green and vermilion in colour It is an inhabitant of many parts of India There can be no doubt that the Indian conquests of Alexander are the means of making the parrot better known in Europe The home of the majority of the parrots unquestionably (reside) with in tropics None extend further Westward than the valley of Indus in India The tail of the

parrot is short There are 82 species of parrots The food is chiefly vegetables

Parrot (तोता)

इसे अंग्रेजी मे Parrot हिन्दी मे तोता सस्कृत मे शुक या कीर कन्नड मे गिलि गुजरात मे पोपट तामिल मे किली तेलगु मे चिलुक बगला मे तोता पाखी मराठी मे पोपट मलयालम तत्त कहते हैं। (Vide पेज 229 of नामावली of भारत के पक्षी)।

Parrot was very much liked in olden times Heeraaman was the parrot of Padaminee of Chitor

In India parrots of two kinds are found in large numbers The colour of the parrots is generally green The bill is red There exists a black spot near the chin The tail contains yellow and green feathers A chain of feathers run around its neck the upper part is rosy and red below A black line run from the eyes to the nose But the colour of the chain of the female is light green The eyes are white The parrots are 16 inches long The body is six inches and the tail is 10 inches The female parrot gives eggs white in colour from March to April in Northern India and January to February in Southern India The parrots do not make nest for them The eggs are laid in the holes in the trees The door of that hole is about 2 inches wide for coming and going out There is much unity between husband and its wife parrot The parrots move in groups They do eat insects Their food twice a day is fruits and grains They could be taught to speak like man easily The parrots brought up in Semal सेमल tree are said to be very clever and sweet talking But they generally cried टर्र टर्र trar trar

The parrots are tamed in a large number They are very faithful to their master who tames them They would atonce inform their master the arrival of a stranger They would awaken their master at day dawn They are said to be found of hot tea On being teased they would become very angry Their life is long -about 100 or 150 years

The parrots are also mentioned in Puraans which are the sacred books of the Hindus People of Bengal are very fond of taming parrots Many tamed parrots could be found in Calcutta The parrots are strong in leving their class Alexander had taken many parrots to Greece from India

There are many species about 160 of parrots The parrots of India are a little different from the parrots of other countries (Vide pages 91 to 100 of भारत के पक्षी)

काकातुआ is a class of Australia The eyes are bluish in colour with a red crown or wreath (तुर्रा) which is raised like a crown of a king The parrot looks very fine The smaller of this class are known as काकतुई Both are best birds of Australia बुदगेरिगर parrot of sweet tongue is famous there The other best birds are लालदुइया या लालसिरा with orange coloured bill and the neck in

bluish redish like a brinjal (बैगन) The parrot known as चन्दना having a red spot on the eyes are found in Ceylon Burmaa and Andaman Island But there exists great similarity amongst the parrots of different countries These parrots are found in Burmaa Ceylon Malaya (मलय) Thighland, Vietnaam and China (vide भारत के पक्षी पेज 91 से 100 परन्तु 94-95 सही है और पक्षियों की नामतालिका पेज 229)

मूड चढायौनु रहै, परयो पीठि कच सार।
रह्यौ गरै परि राखि वौ, तऊ हिये पर हार।।४३८।।

बिहारी का कथन है कि योग्य पुरूष का हर तरह से आदर सम्मान होना चाहिये। उसने उदाहरण दिया कि मूड यानी सिर पर ऊँचे चढे हुए सारे या सब बाल अपनी अयोग्यता से आगे नहीं बढ सकते। पीठ पर ही बिना आदर के पडे रहते हैं। परन्तु गले पर पडा हुआ यानी जबरदस्ती पटके हुए हीरों के हार को आदर सहित हृदय पर ही रखना पडता है।

Bihaaree has asserted that all competent or prominent persons must be honoured He mentioned the position of the necklace The hair on the head are at a high place but on account of their want of ability all of them do not proceed ahead but remain lying without any respect on the back Contrary to this the necklace of jewels like diamonds emerald and ruby although forcibly put on the neck of a girl would get proper respect for lying upon the heart

इही आस अटक्यो रहतु, अलि गुलाव के मूल।
है है फेरि वसत रितु इन डारिनि वे फूल।।४३९।।

बिहारी का कथन है कि बसन्त रितु के समाप्त होने पर गुलाब के पौधे के फूल झड जाते हैं और परन्तु भँवरा उस गुलाब के पौधे पर इसी आशा के नजर कायम रखता है कि बसन्त रितु के आते ही इस पौधे की डालियो मे फिर वैसे ही सुन्दर गुलाब के फूल लग जावेंगे। राजा का राज्य चले जाने पर धनवान का धन नष्ट हो जाने पर और रितु परिवर्तन से गुलाब के फूल झड जाने पर गुणी जन और भ्रमर यही उम्मीद रखते है कि उत्तम समय आने पर वे सर्वश्रेष्ठ चीजे फिर प्राप्त हो जावेगी।

Bihaaree has urged that the learned persons remain attached even after the loss of good fortune in the hope of the return of the kingdom to the Raajaa wealth to the rich person and flowers to the rose bushes The black bees retain their connection with the rose bushes on the basis of hope only

Note 1 The word अटक्यौ does not mean here रूका रहना to remain attached or उलझना to be involved Here it means अन्दाज assessment of the hope of restoration How could a black bee remain attached to the rose bush for 12 months It is confined to the hope only But the attachment of the black bees is a mere suggestion there exists no basis for such hope

2 It is wrong assertion that the black bee would remain attached to the bush in the hope of restoration for 12 months The hope has no connection

with black bee (भौंरा) which an insect

वे न इहाँ नागर बढी जिन आदर तो आब।
फूल्यौ अनफूल्यो भयौ गवई गॉव गुलाब।।४४०।।

बिहारी का कथन है कि गाँव के गँवार लोगो के झुड मे गुणवान का आदर नहीं होता। उसने गुलाब के पौधे को कहा वे गवार लोग गाँव के हैं। वे चतुर लोग नगर मे रहने वाले नहीं हैं। अत तुम्हारी प्रतिष्ठा व आदर की चमक वहा नहीं बढ सकती है। फूले हुए सुन्दर गुलाब के फूलो का गाँव के गँवारो मे उतना ही अनादर है जितना कि बिना फूले हुए पुष्पों का यानी कलियो का।

Bihaaree has condemned the position of un clever and foolish people He addressed the bush of rose and said that amongst the mannerless and foolish people of the village its majestic position would not be respected for the excellent shape of the flowers and their sweet smell In the absence of the learned people the best rose flowers with sweet smell would be taken like the unblossomed flowers or buds by those foolish people of the village

Note 1 The wrod गवई means गँवार ग्रामीण असभ्य the mannerless people of the village (vide राजस्थानी हिन्छी शब्द कोश भाग प्रथम पेज 315)

चल्यौ जाह हया को करे हाथिनु के व्यापार।
नहिं जानत इहिं दुर सवै धोवी ओड कुभार।।४४१।।

बिहारी ने कहा कि गुणी पुरूष को निगुणी व धनी व निर्धन के साथ नहीं रहना चाहिये। उसने हाथियो का लाखो का व्यौपार करने वाले को कहा कि यहाँ से चला जा यहाँ हाथियो का व्यौपार कौन करता है। यहाँ तो सब दुरभिमानी या दुर्गुणी लोग धोबी ओड– जमीन खोदने वाले मजदूर या कुभार ही बसते हैं। जो गधे ही रखते हैं।

Bihaaree has stated that the rich and poor people should not live together He asked the rich man who used to sale elephants to leave that place He should know that no person of that town or village was to enter into a trade of the sale and purchase of elephants That town was full of poor people like washer men the Audaas or the diggers of land and potters who only keep donkies

Note 1 The word दुर of this verse means दुरभिमानी दुर्गुणी persons having no merits (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 616 और 617)

खरी लसति गोरे गरै धसति पानि की पीक।
मनो गुलीवद लाल की लाल लाल दुति लीक।।४४२।।

दूती ने बताया कि सुन्दर जवान गोरे रग की लडकी के गले मे पान की लाल पीक धसती या प्रवेश करती अर्थात नीचे उतरती हुई इतनी अच्छी दिखाई पडती थी मानो लालो से जडा हुआ और गले के घेरे हुए गुलबद की लालो की चमक या झलक पेट मे जा रही हो।

The emissary informed all about the beauty of a girl She said that the red coloured spittle of the chewed betel leaf was going down her **stomach**

through her throat It appeared very beautiful as if it was the red brilliant line of the rubies attached to her muffler around her throat

Note 1 The word गुलीबन्द is गुलूबन्द not a Kanthee (कंठी) or necklace It is गुलूबन्द a muffler (vide page 158 of हिन्दी अंग्रेजी शब्द कोश by Dr Hardev Bahri)

पाइल पाँइ लगी रहे, लगो अमोलिक लाल।
भोडर हू की भासि है, बैंदी भामिनि भाल।।४४३।।

बिहारी ने स्थान का वर्णन करते हुए बताया कि सोने की बहुमूल्य पायल लाल माणक्य रत्नो से जडी हुई पायल या पाजेब पैरो मे पहनी होने के कारण नीचे ही पडी रहती है। परन्तु भोडर यानी अभ्रक की बहुत कम कीमत की बिंदी या टीकी सुन्दर स्त्री के ललाट पर लगी होने के कारण उच्च पद पर ही रहती है।

Bihaaree has praised the position occupied by a person He has stated that a Paayajeb (पायजेब) an ornament, inlaid with very costly best red rubies was put over the feet of a girl It remained lying on that low position On the contrary a mark of Abharakh (अभ्रख) of small value on the fore head of the girl as Bindee बिन्दी या टीकी ie the mark on the head remained beautiful on a high position So position carries great weight or value

कुटिल अलक छुटि परत मुख, बढिगौ इतौ उदोतु।
बक बकारी देत ज्यों दामु रूपैया होतु।।४४४।।

दूती ने बताया कि सुन्दर लडकी के मुख पर सिर के बालो की टेढी लडे या लटें खुली लटक रही थी। उन बालो के काले रग से उस लडकी के गौरे रग की झलक या चमक उसी प्रकार बढ गई जिस प्रकार दमडी के आगे बाँकी या टेढी लकीर खींच देने से वह अक रूपया माना जाता है। (जैसे २१ दमडी है और २१/ रूपया हो जाता है)।

The emissary informed that the group of hanging curved hair of her head over the face of the girl had increased her colour in glare The black hair had increased the brilliance of the white complexion of her body It can be compaired with a curved line which when drawn around the figures of Damree ie an obsolete coin worth one eighth of a paisa changed it into a rupee of much higher value

Note 1 The word उदोतु means प्रकाश तेज उद्योत the brilliance of the light (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 147)

2 The word अलक means अलकृत decorated or बु कुबेर की पुरी city of Kuber the God of wealth (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 64)

3 The word बकारी is the cant form of the word बकाइ या टेढापन curved shape (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 874)

रहि न सकौ कसु करि रहयौ, बस करि लीनो मार।
भेदि दुसार कियो हियो तन दुनि भेदे सार।।४४५।।

नायक ने दूती को बताया कि वह उस सुन्दर लडकी को देखकर वह मोहित हो गया था। उसने अपने मन को वश कर अपने वश मे रखने की कोशिश की परन्तु वह मन को काबू मे नहीं रख सका। कामदेव ने उसको अपने वश मे कर लिया था। उस लडकी के शरीर की चमक या चलक ने उसके हृदय ने सार यानी शल्य या बरमा की तरह दो छेद करके आर पार हो गई थी। वे प्रेम के छेद उसे दुख देते थे।

The hero informed the emissary that he was englufed by the attraction of the beauty of the girl He tried to control his mind but he failed in that attempt The action of the Cupid the God of the affairs of love over came him The beauty of that girl had made two holes across his heart by the Salaya or Barmaa बरमा an instrument meant for making holes Those holes of love were causing pain to him

Note 1 The word मार is कामदेव -The Cupid

2 The word कसु means जोर से खींच कर बाधना tied tightly with force (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 215)

3 The word सार means सुराख करने का औजार या सियार या बरमा an instrument for making holes (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1450)

4 The word भेदे या भेद means रहस्य secret or छेदना to make hole (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 980)

' खल बढइ बलु करि थकै कढे न कुवत कुढार।
आल वाल उर झालरी खरी प्रेम तरु डार।।४४६।।

बिहारी का कथन है कि मूर्ख और अपनी तारीफ करने वाले बुरी और टेढी बातो से अनुचित दार मे पडी हुई खरी या सच्चे प्रेम के वृक्ष की डाली उन से नहीं काट पाये। वे अपना बल लगा कर थक कर हार गये। परन्तु वह आलबाल यानी प्रेम के माया के जजाल मे पडी हुई वह प्रेम की डाली झाल्लरी यानी पानो फूली की झालरी लग कर हरी भरी हो गई।

Bihaaree has urged that all foolish and proudy people tried their best to defame the lover and beloved by crooked and bad words But they could not cut the branch of tree of love which was situated in unlevelled land They got tired and stopped On the other hand that illusioned branch of love developed love as if green leaves and flowers of trees and creepers were on their borders

Note 1 The word बडइ is of the form of बडाई या तारीफ praise (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 859)

2 The word कुवत is the cant form of कुबो यानी कूबड shapeless back or टेढापन curved (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 251)

3 The word झालरी means झाल्लरी या हाशिया on the border (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 471)

4 The word कुढार is ऊँची नीची जमीन unlevelled land

सोरठा **Sorathaa**

स्यौ, बिजुरी ममु मेह, ऑनि दूजॉ विरहीं धरे।
आठो ज्योम अछेह दृग जु वरत वरसत रहत।।४४७।।

पति के विदेश चले जाने पर पत्नि ने विरह की बाबत कहा कि उसके लिये विरह ने यहाँ बिजली सहित वर्षाने वाले बादलो को लाकर रख दिया था। रात दिन आठो पहर बिजली उसकी आँखो को निरन्तर जलाती रहती थी और बादल यहाँ आँसुओ के रूप मे बरसते रहते थे।

The wife expressed her sorrow in the absence of her husband She stated that the separation from her husband had brought for her the lightning along with the raining clouds and placed them over her house The lightning constantly burnt her eyes and the raining clouds dropped water in the shape of tears day and night

Note 1 The word स्यौ means सहित along with

2 *The word* ममु *means* मेरे लिये *for me*

3 The Maarwaaree word मेह is of the cant form which means मेघ raining clouds (vide राजस्थानी हिन्दी शब्द कोश भाग देसरा पेज 1084 और 1088)

4 The wrod बरत is of the cant form of the word बळण to burn (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 869)

5 The word अछेह means निरन्तर अनत constant or continuous or does not end (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 13)

6 The word ज्याम is the cant form of जाम which means रात night or क्षण moment (vide राजस्थानी हिन्दी शब्दकोश भाग प्रथम पेज 441)

दूहा **Doohaa**

कह बेकाज चलाइयति चतुराई की चाल।
कहे देति यह राव रे, सब गुन बिन गुन माल।।४४८।।

खडिता पत्नि ने अपने पति को उलाहना देते हुए कहा कि यहाँ आप व्यर्थ अपनी चतुराई या होशियारी की चाल या चालाकी क्यो चला रहे हो। यह चालाकी यहाँ नहीं चलेगी। आपके गुण व अवगुण का परकीया लडकी से आलिगन का दोष तो यह माला की टूटी हुई डोरी बता रही है।

The diappointed wife remonstrated her husband She said as to why he was cunningly playing tricks with her in vain His tricks would not prevail with her His fault of embracing a Parkeeyaa girl was evident by his necklance of which the thread was broken

Note 1 *The word* बिन गुन या गुण (डोरी) *here means* broken thread I find it very difficult to accept that there would be a necklance without thread on the neck as recorded by the learned scholars निर्गुण माला The explanation of broken

thread is more suitable here The word चाल means चालाकी या छल cunningness or cheating or defrauding

उन को हितु उन नहीं बने कोऊ करो अनेकु।
फिरतु काक गोलकु भयौ, दुहूँ देह ज्यो एकु।।४४६।।

बिहारी ने एक दम्पति के प्रेम का वर्णन करते हुए कहा कि चाहे अनेक उपाय कर ले उन जैसा सच्चा प्रेम उन्हीं से बन सकता था। दूसरो से वैसा नहीं हो सकता था। उनके देखने मे दो शरीर थे परन्तु विलक्षण बात यह थी कि दोनो के प्राण उसी तरह एक थे जिस तरह कौए की आँखो की एक पुतली थी। कौए की आँख की एक पुतली की तरह प्राण फिरते रहते थे।

Bihaaree stated that the love between a couple of husband and wife was great No body could aquire such love by making numerous attempts They alone could make such love The bodies when seen were two But the Praana (प्राण) ie breathing in life was one between them like one pupil of the eyes of a crow

Note 1 The word काक गोलकु means कौऐ के दोनो आँखो मे पुतली एक ही होती है वह दोनो आँखो मे घूमती रहती है। It is understood that there exists only one pupil in both the eyes of a crow The one pupil moves around in both the eyes But this truth has not with in my knowledge been scientifically proved

2 I humbly do not agree that there would be one life and breathing between two human bodies It is highly unnatural and a mere wrong exaggeration

3 The word जिय of Alwar verse No 430 which means प्राण breathing in life is better than the word ज्यो which also means प्राण of this verse

गडे वडे छवि छाक छकि, छिगुनी छोर छुटै न।
रहे सुरग रगि उही नही दी महदी नैन।।४५०।।

नायक ने दूती को बताया कि वह उस जवान लडकी की छोटी अगुली के नख पर महन्दी लगी हुई देख कर अनुरक्त हो गया था। उसकी सुन्दरता को मद या शराब के समान पीकर वह मतवाला या मस्त हो गया था। तब से उस बडे गहरे गडढे मे उसका मन उस अगुली के किनारे पर गडा हुआ था। वह उसके सौन्दर्य के रग मे रगा हुआ था। उसके नेत्र उसी महन्दी के रग से अनुरक्त वही पडे थे।

The hero informed the emissary that he was attracted by the little finger of that beautiful girl which was coloured like Mehandee He was under the intoxication of her beauty as if he has drunk wine He had become frolicsome as a drunkard Then he remained lying in that deep pit of love thinking of that finger coloured under deep red colour of Mehandee (मेहदी) He was lying there under the intoxication of her beauty

Note 1 The word नहीं दी is the cant form of the word नहरालो means तीक्ष्ण नखो वाला pointed sharp nails (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 668)

2 The word छोर means किनारा the end

3 The word छाक means मस्ती frolicsomeness (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 405)

4 The word छकि is of the form of छक which means पूर्ण तृप्त fully satisfied (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 399)

5 It is difficult to accept that the colour of Mehandee (मेंहदी) on the finger nail of the girl would attract any one in love deeply It is a mere flight of the imagination of the poet

6 The word नुह दी of Alwar verse No 431 also means नह दी or the नख ie nails There is not much difference

बाढतु तो उरज भरु, भरु तरुनइ विकास।
वोझनु सौतिनु के हिये, आवति रुधि उसास।।४५१।।

दूती ने सुन्दर जवान लडकी को बताया कि उसकी भरी जवानी के विकास के कारण उसकी छाती पर उसके कुच उभर कर भर रहे थे। उसका वजन तो छाती पर पडता था। परन्तु कुचो के बढने का प्रभाव ईर्ष्या से उसकी सौतो के दिल पर पडता था। इस दुख के कारण वह या वे रुक रुक कर ऊँची सास लेती थी।

The emissary informed the beautiful young girl that at the development of her youth had increased the size of the breasts on her chest The weight of those breasts fell on her chest But effect of their rise and weight fell on her cowives who were unhappy in jealousy In sorrow they used to breath slowly and with some gaps

Note 1 The taking of uneasy breadth in jealousy by the cowives is a natural act

2 The word उरज means कुच breasts

3 The रुधि means रुधणो या रुकना या बद होना to stop or halt (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरापेज 1168)

अलि इन लोइन सरनु कौ खरो विषमु सचारु।
लगै लगायै एक सै दुहुनु करत सुमारु।।४५२।।

नायिका ने अपने कटाक्ष से नायक को कायल कर दिया। सखी के उलाहना देने पर नायिका ने जवाब दिया कि हे सखी इन नेत्र के बाणो के फैलाव की गति विलक्षण थी। यह बाण एक द्वारा चलाये जान पर दूसरे के लगते थे। परन्तु विचित्रता यह थी कि यह नेत्रो के बाण एक के ही नहीं लगते। दोनो पर एक तरह या प्रकार का असर देकर वे विकल करते थे।

The heroine replied to her girl friend on her remonstration that the speed and movement of the spread of the glances of the eyes like arrows was very different The glances do not hit the person they strike alone They effect both the persons concerned and make them sorry alike

Note 1 The word सुमारु या सुमारे means प्रकार तरह गिनती kind or manner

counting or consideration (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1485)

वेई कर व्यौरनि वहे, व्यौरो कोनु विचार।
जिन ही उरझयो मो हियौ तिन ही सुरझे वार।।४५३।।

दूती का कथन है कि नायक नाइन बन कर नायिका के बाल सवारने चला गया। नायिका ने समझा कि वे हाथ नायक के से ही थे। बालो के बाहने व सवारने का ढग भी नायक का सा ही था। यह समझ मे न आने वाली बात या भेद था कि नायक जिसके प्रेम मे उसका हृदय उलझा हुआ था क्या वही उसके बाल सुलझा रहा था?

The emissary informed that the hero put on the dress of a Naain (नाइन) female barber, and went to decorate the hair of the head of the heroine She thought that the hands were those of the hero The method to make up the hair was like that of the hero She was confused in finding out the truth Then she uttered was the hero, with whom she was involved in love decorating or making up her hair?

Note 1 The word ब्यौरनि means व्यौरन या सुलझाने या सवारने का ढग the method of arranging and decorating the hair of the head (vide मानक हिन्दी कोश भाग चौथा पेज 179)

2 The word ब्यौरो means विस्तृत कथन detailed statement or समझ मे न आने वाली बात the matter which could not be understood or was under confusion Ram Chandra Varma the writer has also quoted it in the dictionary this explanation on the first line of this verse (vide मानक हिन्दी कोश भाग चौथा पेज 179) 'वैई कर व्यौरनि बहै व्योरा कौन विचार।

3 The word उरझयौ is the cant form of the word उलझणो which means प्रेम होना या फसना to be envolved in the affairs of love (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 157)

4 I humbly do not agree with the learned scholars that the hero had gone to the heroine in the dress of a barber woman It was not possible for the hero to hide his identity from the heroine who was very well aware of him It may be an error of the poet To conceal the identity of the hero from the heroine was not possible It is an unnatural and wrong assertion

करतु जातु जेती कटनि, बढै रस सरिता सोतु।
आल वाल उर पेम तरू तितौ तितौ द्रिढु होतु।।४५४।।

दूती ने जवान सुन्दर लडकी को समझाया कि अभी वह नायक के प्रेम मे न फसे। नदी के किनारे से जितनी काट छाँट की जाती है उसके पानी का स्त्रोत बढ जाता है। उसी प्रकार नम्रता पूर्वक अगर बालिका या लडकी प्रेम के पेड मे काट छाँट करे तो रस बढ कर प्रेम उतना ही दृढ हो जावेगा।

The emissary adivised the beautiful young girl heroine not to enter in to the affair of love with the hero soon Her humble refusal would make his love towards her juicy and strong like the cutting of the edges of the river for

making the growth of the source of water to increase

Note 1 The word कटनि means कटाई या काट या काट छाँट which means cutting or removing by cutting edges (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 224)

2 The word सोतु means स्त्रोत source of supply (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1521)

3 The word आल means आदता या नम्रता the humbleness of manners

4 I find it difficult to agree that the cutting of the edges near the bank of the river would make its source of water strong The cutting of the edges would make the river wide The roots of the trees near it would be uprooted The water in the river comes from a long distance How its width could increase the source of water? The cutting has no connection with the source at all It is a wrong assertion

राति द्योसु हौ से रहै मान ठिकु न ठहराइ।
जै तौ औगुन दूढियै, गुचै हाथ परि जाइ।।४५५।।

सुन्दर जवान लडकी नायिका ने दूती से कहा कि वह नायक से मान करना चाहती थी। परन्तु उसका मन तो एक जगह ठहरता ही नहीं था। वह हिम्मत करके नायक के अवगुण व दोष का पानी मे गोता खाने की तरह तलाश करती थी। उसके हाथ मे उसके गुण ही आ पडते थे। वह उसी के प्रेम मे पडी थी। अत उसके अपराध उसे नजर ही नहीं आते थे।

The young heroine girl informed the emissary that she was anxious to boast before the hero But that pride did not stay at one place The more courageously she tried to find out his faults as if by taking dips or plunge in water the more she found his merits on account of his love towards her

Note 1 The word हौ सै is the cant form of हौंसलो which means साहस हिम्मत the courage (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1618)

2 The word ठिकु means ठीक या यथा स्थान proper place (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 501)

3 The word गुचै of this verse is the Cant form of the word गुचलको which means पानी मे गोता खाना to dive deep into water

मनु न मनावन को करै देत रूठाइ रूठाइ।
कोतिक लाग्यौ प्यो पिया खिज हूँ रिझवति जाइ।।४५६।।

दूती ने बताया कि पति और पत्नि दोनो खिलवाड या परिहास या कौतुक या विनोद मे लगे हुए थे। पति पत्नि को नाराज करके रिझा लेता यानी प्रसन्न कर लेता था। पति को उस के नाराज होने का भाव अच्छा लगता था। अत उसका मन उसे मनाने मे लगा हुआ नहीं था। वह बातो मे उसे जान बूझ कर नाराज कर देता था।

The emissary informed that the husband and the wife were involved in fun or recreation The husband used to make his wife angry as he liked to see her in that mood Then he would make her happy He did not like to

conciliate and keep her always happy So he used to tease and make her angry in mere talks

Note 1 The word खिज means नाराज होना क्रोध करना -to be angry (Vide page 286 of राजस्थानी हिन्दी शब्द कोश)

2 The कोतिक means कोतक कौतुक विनोद fun or recreation

3 It is difficult to agree as stated that both husband and his wife were involved in the fun If so husband alone would not tease and also make her happy This act was of the husband only How both were involved in that fun?

विरह विपति दिन परत ही, तजे सुखनु सब अग।
रहि अब लो य दुखो भए चला चले जिय सग।।४५७।।

पत्नि ने पति को जो परदेश मे था यह पत्र मे लिखा कि विरह की विपत्ति या आपदा पडने पर सुखो ने उसके शरीर के सब अगो को छोड दिया था। अब तक भयकर दुख उसके साथ रहे थे। इसके बाद दुख भी उसके प्राणो के साथ जाने को तैयार था।

The wife wrote in a letter to her husand who has gone to another state that on separation from him the happiness had given her up along with every part of her body She lived with great sorrow upto this time She was going to die soon with that sorrow now

Note 1 The word भए या भय are the cant form of the word भयकर which means fierce or terrible

2 The verse number 458 was not written so there may be change in marked numbers

नये विरह विठति विथा खरी विकल जिय बाल।
विलखी देखि परोसिन्यॉ हरखि हँसी तिहि काल।।४५८।।

दूती ने बताया कि नव विवाहिता स्वकीया अज्ञात यौवना पत्नि नये विरह मे सही तरीके से अपने जीवन मे निरन्तर विफल या व्याकुल रहती थी। क्योकि व्यथा उसके दिल मे बैठ चुकी थी और उसका पति परदेश मे था। जब उस पत्नि को पता चला कि उसकी पडोसिन परकीया नायिका भी उसके पति के वियोग मे विकल थी तब वह ईर्षा वश उस समय खुश होकर हँस पडी थी।

The emissary informed that a newly married young Swakeeyaa (स्वकीया) girl to whom all the affairs of love were unknown was really very sorry on the separation of her husband As her husband was in another State so the sorrow had entered into her heart But when she learnt that her neighbour the Parkeeyaa (परकीया) fully grown up woman was also sorry in the absence of her lover that girl s husband she laughed at her in joy and jealousy

Note 1 The word विठति is the cant form of the word बिठाणो या बैठाइणो meaning बिठाना to make to sit down (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 898 और 924) This word is a bit different and better than the word बढती to increase

But बदती is not wrong

2 This girl was full of shyness and was unaware of the affairs of love So she was an Agyaata Yauvanaa girl who had just acquired youth or maturity She was going to be Swakeeyaa Mugdhaa (स्वकीया मुग्धा) girl soon

छतौ नेहु कागर हिये भई लखाइ न टाँकु।
विरह तचे उघरयो सु अव से हुड, कौ सो आँकु।।४५६।।

बिहारी ने स्वाभाविक कथन मे कहा कि एक परकीया जवान लडकी का नायक से प्रेम था। परन्तु वह गुप्त प्रेम नायिका के हृदय रूपी कागज पर ही लिखा हुआ था। वह एक टक यानी थोडा भी दूसरो को मालूम न था। विरह की अग्नि की ज्वाला से उसकी त्वचा या चमडी गर्म होने से उसका प्रेम का अक उघड गया था और वह उस प्रेम मे हुड यानी हुडदग या हल्ला या शोरगुल मचाने को भी अब तैयार थी।

Bihaaree disclosed the natural habits of the heroine in love One beautiful girl had secretly loved the hero But the love of that Parkeeyaa (परकीया) young girl was confined to her heart No body knew even a little of it But in the absence of that hero her skin became very hot due to her separation from the hero Then the figures or signs of that love became evident and she was even prepared to raise the clamour for her lover

Note 1 The word छतौ means था was It may also mean प्रत्यक्ष in reality प्रसिद्ध famous फिर भी again (vide राजस्थानी हिन्दी कोश भाग प्रथम पेज 401)

2 The word टाँकु means टक या थोडा बहुत भी a little

3 The word तचे means तचा या त्वचा या चमडी skin (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 533) But according to मानक हिन्दी कोश भाग दूसरा तचना means तपना to be hot (vide page 496) But the meaning त्वचा skin is more suitable here

4 The word छयो of Alwar verse No 440 means क्षय या नष्ट It means छतौ - प्रत्यक्ष in reality But in my opinion the meaning अलक्षित या गुप्त secret is better in application to these words

5 The word हुड is the cant form of the word हुडदग which means हल्ला या शोरगुल करना to clamour (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1601) The same is the meaning of हुडदग up roar in हिन्दी अग्रेजी शब्द कोश पेज 705) The meaning that the words were written in milk दूध में लिखे हुए अक्षर would not better fit in here

फूली फाली फूलसी फिरत जु विमल विकास।
भोर तरैयाँ हौ हु ते चलत तोहि पिय पास।।४६०।।

दूती ने जवान लडकी पत्नि को बताया कि उस समय उसकी सौतें फूली हुई और फल प्राप्त किये हुए फूल के समान खिली हुई निर्मल व बेखटके अपने यौवन का प्रकाश चमकाती हुई फिर रही थी। उसके पति के पास जाने पर वे सौते सबेरे के तारो के समान प्रकाशहीन हो जावेगी।

The emissary informed the beautiful young girl the wife that at that time her cowives were wandering all around in joy enjoying the fruit of their love They were blossomed like a flower in spotless brilliance in joy constantly When she would go to her husband the cowives would be belittled in their love They would lose their glitter like the stars in the morning or at the dawn of the day

Note 1 The फाली is the cant form of the word फालणो या फल युक्त या फल प्राप्त करना to obtain fruits (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 836)

2 The word तारेयाँ means तारे या नक्षत्र stars or planets (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 550)

अरी खरी सटपट परी विधु आधे मग हेरि।
सग लगै मधु पनि लई भागनु गली अँधेरी।।४६१।।

दूती ने बताया कि परकीया नायिका प्रेमी से मिलने अँधेरी रात मे गई थी। प्रेमी के पास उसको देरी लग गई। वापिस लौटते समय आधे मार्ग मे चन्दमा निकल आया था। अत वह सटपटा कर घबरा गई। भाग्य वश उसको भ्रमरो ने घेर लिया। अत लोग उसे पहचान नहीं सके और भाग कर निकलने के लिये उसे अँधेरी सकडी गली मिल गई। अत वह बच गई।

The emissary informed that one Parkeeyaa heroine went out in the dark night to meet her lover She delayed her return After covering half the way the Moon appeared in the sky She became nervous and confused But the black bees surrounded her face and fortunately she was in a dark narrow way to run away Thus she was saved

Note 1 This verse No 461 is the repetition of the verse No 8 of this manuscript The collection of the black bees arround the face of the heroine in the night is an unnatural suggestion So it is rejected The word मधु means wine and not black bees पन means a bottle or casket Hence the explanation given for verse No 8 which fuly applies here be read and accepted

2 Song of rural area of Benaras has given a contrary version to this verse The boy climbed the attic and called his beloved girl But the sister of that girl s husband could see and hear his voice She suspected him to be a thief She cried to her brother's wife to show her the lamp There was a thief on the attic Her brother had read only urdoo Who was the man crying my dear

अटारियाँ पै चोर भोजी
दिवलो दिखाइयो
मेरे भया तो उर्दू पढे है
यह माई डीपर कौन
भौजी दिवलो दिखाइयो

3 It was found in a Jodhpur song that the lover boy climbed the attic secretly to met his beloved girl Who was this man? The reply was that he was the lover of the young girl He had gone up the attic with the coffin on his shoulder without any care or fearing his death by the attack of the relations of

that beloved girl As the spectator had lamp of bright light they had recognised or seen him

हाथ मे दिवले री जोतॉं
मेडी मे कुण बडियो रे
कान्धे काफण घाल ने
मायेलो बढियो रे
मरणो तेवडियो।

चलत घैर घर घर तऊ घरी न घर ठहराइ।
समुझि उहीं घर कौ चलै, भूलि उँही घर जाइ।।४६२।।

दूती ने जवान लडकी के प्रेम का वर्णन करते हुए बताया कि वह जवान बालिका घर घर मे उसकी बदनामी होने पर भी अपने घर मे एक घडी भर भी नहीं ठहरतीथी। वह जान बूझ कर भी नायक के घर की तरफ जाती थी और भूल कर बेसुध होने पर भी उसी के घर की तरफ जाती थी।

The emissary described the result of the condition of the love of a beautiful young girl She was greatly defamed and her *conduct talked about* in every house But inspite of that she would not stay even for half on hour at her house She would go towards the house of her lover intentionally without any care for the defamation In a senseless condition too she would go *towards* the house of her lover She was not going to give up her love with the hero

Note 1 The word घैर means समूह टोली घेराव परिधि encircled by the group

2 *The word* चलत *is the cant form of the word* चलायमान या चचल *or* विचिलित agile or quick movement or confused about her character (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 365)

गाढे ठाढे कुचनु ठिलि, पिय हिय को ठहराइ।
उकसै ऍंही तो हिये, दई सबै उकसाइ।।४६३।।

दूती ने जवान लडकी के कुचो का वर्णन करते हुए बताया कि उस नव यौवना के कुच (स्तन) दृढ या कठिन थे। वे ऊचे खडे हो रहे थे। कुच उसके हृदय पर उभार होकर या उखड कर सभोग के लिये तैयार हो रहे थे। वे कुच सौतो को ढकेल कर आगे बढेगे और पति के हृदय मे ठहरेगे। पूर्ण यौवन आने पर पति के यहाँ से वह सौतो को हँसी मजाक मे ही उखाड फेकेगी।

The emissary informed that the breasts of that newly grown up girl were getting hard and rising up on her chest and were getting *ready to enter* into the affairs of love They were hard also Those breasts would *pull out or* throw away the cowives and stay alone in love in the *heart of her husband* On attaining full youth she would drive away her cowives as if it was a fun

Note 1 The word गाढै means कठोर कठिन दृढ tight and hard (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 316)

2 The word ठाढै is of the form of the word ठाढो या ठाडो which mens खडे

standing or rising up or स्थिर steady

3 The word ठिलि is connected with the words ठिठौली या हटोली - हँसी मजाक in jokes (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 263 और 262) But the word ठिलना means ढकेले जाने या ढकेलने पर आगे बढना to go up after pulling away (vide मानक हिन्दी शब्द कोश भाग दूसरा पेज 454)

4 The word उकसै means उकसना उत्तेजना या जोश या उभरना या उखडना were getting or rising up ready for the affairs of love

5 The word ऍंही या ऍंही means इसी या यहीं this or here

6 The word उकसाइ means उखाड फेकना to up root and throw away or अधिक प्रकाशमान करना to make it brighter (vide राजस्थानी हिन्दी शब्द कोश भाग एक पेज 134)

दीप उजेरे हूँ पति हि हरत वसन रति काज।
रही लपटि छवि की छटनु नेकी छुटी न लाज।।४६४।।

दूती ने बताया कि सभोग करने के लिये दीपक के प्रकाश मे ही पति ने पत्नि के वस्त्र हरण कर लिये या हटा दिये थे। परन्तु वह अपनी नग्नता की लज्जा वश पति से उतावली होकर या जल्दी से लिपट गई थी। तब पति की नजर उसकी सुन्दरता और समोग मे लग गई थी। अत उसकी लाज थोडी बहुत भी नहीं गई। वह उसे नगी नहीं देख सका था।

The emissary informed that the husband removed the dress of his wife in the light of the lamp for sexual intercourse He wanted to see her naked But she immediately embraced him So his eye sight did not fall on her naked body As the husband was anxious in sexual intercourse with that beauty so he could not see her naked

Note 1 The word छट नु is of the form of छटपटी which means उतावली– जल्दी में immediately

2 It is not advisable to rely that the husband was eager but could not see his beautiful wife naked As she had embraced him at once it was not possible to see her naked She thus avoided the action of her husband s eye sight to see her naked

लखि दौरत पिय कर कटकु वास छिडावन काज।
वरूनी वन गाढे दृगनु रही गुडो करि लाज।।४६५।।

दूती ने बताया कि पति ने अपनी सभोग कामना शुरू करके पूरी करने के लिये अपने हाथो को दौडा कर पत्नि के वस्त्र हटाने के लिये आक्रमण किया। पत्नि ने यह देखकर लज्जावश अपनी आँखो के बाल रूपी वन या जगल मे आँखो को दृढता से बन्द करके उसे रणा स्थान को किला या गढ बना लिया। इस तरह से उसने अपनी लज्जा बचा ली।

The emissary informed that the husband approached his wife sexual intercourse attacked her dress quickly with his hands He did order to satisfy his sexual desire Then she in order to save her honour

shyness on being seen made naked, closed her eye lids with their hair and thus turned her closed eyes as a fort for her protection

Note 1 The word वास means कामना या वासना deep desire for sexual affairs or सुगंध smell (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1288)

2 It is difficult to rely that the closing of the eyes had enabled the wife from being seen naked The husband had seen her naked body It provided no protection to her The eyes were closed for her shyness

3 The word छिडावन means छिडणो या शुरू होना to begin (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 409)

4 The word गुडो is गुढो या रक्षा स्थान या किला the place of protection or fort (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 324)

5 The word वन is जगल forest

सकुचि सुरत आरभ ही विछुरी लाज लजाई।
ढरकि ढार छुरि ढिग भई टिठ ढेठाई आई।।४६६।।

इस दोहे मे स्थान की प्रधानता है।

दूती ने बताया कि अनुचित स्थान होने के कारण सुन्दर लडकी सम्भोग शुरू होने के पहले ही लज्जा व सकोचवश नहीं रही या हट गई। परन्तु उचित स्थान पर वह स्वयम् छूरी से कटी वस्तु की तरह उस ढार या उतार की जगह बेरोक टोक ढलक यानी बह कर चलती हुई पति के नजदीक ढीट बनकर निर्लजता से घृष्टता करती हुई चली गई थी।

The emissary told that the beautiful young girl went away before the husband could start sexual intercourse with her on an unsuitable place for her shyness and suspicion But at a suitable place she advanced like a piece cut by kinfe and reached near the husband without any shyness as if sliding without obstruction to a place of low level She had boldly gone to the husband for the affairs of love

Note 1 The ढार is the of form of ढाल which means उतार going down wards (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 525)

2 The word ढरकि is the cant form of ढलकणो बहना हिलना to move about (vide राजस्थानी हिन्दी शबद कोश भाग प्रथम पेज 522)

3 The word ढिठ is ढीट या निर्लजता shmelessness (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 527)

4 The word ढेठाई means ढेटाई या धृष्तता boldness (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 529)

5 The word छुरि is the knife here

सकुचित सरकि पिय निकट ते, मुलकि कछु कु तन तोरि।
कर ऑचर की ओट करि, जमुहानी मुहु मोरि।।४६७।।

दूती ने बताया कि पत्नि नायिका सभोग करने की इच्छा से पति के पास से दूर हट

गई। फिर उसने मुसकराहट की या हँसी। बाद मे अगडाई ली। तब फिर ओढने के पट की ओट लेकर मुँह मरोड कर जमुहानी यानी उबासी ली।

The emissary informed all about the attempt of the wife heroine for sexual intercourse She went away from the husband as she was sitting near him Then she smiled Thereafter she twisted her body Then she put the part of her head cover घूघट (ओढणा) in between and turned her mouth and took a yawn

Note 1 The word मुलकि means हँसी laughed

2 The word तन तोरि means अगडाई ली twisted her body

3 *The word जमुहानी means उबासी लेना to yawn*

देह लग्यो ढिग गेह पति, तऊ नेहु निरवाहि।

नीची अखियनु ही इतै गई कनखियनु चाहि।।४६८।।

नायक ने बताया कि वह चतुर परकीया नायिका का पति पास था क्योकि घर का स्वामी उसके पास ही था। परन्तु इतना होते हुए भी वह नायिका नीची आँखे करके पुतलियो से उसकी तरफ देखकर अपने प्रेम को निभाह गई।

The hero informed his friend about the clever conduct of the Parkeeyaa heroine Her husband the master of the house was sitting very close to her Inspite of it she made her eyes low and looked at him She thus proved her love for him

Note 1 The word गेह means घर house

2 The word कनाखियनु means आँख की पुतली the black pupils of the eyes or cast a sign by the side glances of the eyes

इक भीजे चहलै परे, बूडे बहे हजार।

किते न ओगुन जग करे वै नै चढती वार।।४६६।।

बिहारी ने जवानी के अवगुणो का वर्णन करते हुए कहा कि नई उमर मे यौवन रूपी नदी जब पानी से भर कर ऊँची चढती है तब हजारो आदमी विषय वासना मे भीग जाते हैं। आनन्द मे फस कर पक्षियो की तरह शोर मचाते है। कई बह जाते और कुछ डूब जाते हैं। इस चढती हुई जवानी की उमर मे बढती हुई नदी की तरह मनुष्य बहुत अवगुण यानी बुरे काम इस ससार मे करता है।

Bihaaree has disclosed the faults of the young age When the river of the young age being full of water rises up the men perform or commit numerous faults in this world Some persons are fully involved in the affairs of love as if they are wet in love Others become very happy after enjoying sexual intercourse Some make pomp and show of his joy Some are swept away in the water Many go down and sink there in

Note 1 The word चहलै means आनन्द मे पक्षियो की तरह कलरव करना to cry like birds in joy or चहलावणो यानी बिजली की तरह चमकना to glitter like lightning (vide

राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 366)

But according हिन्दी अंग्रेजी शब्द कोश (पेज 189) चहल पहल means pomp and show or hustle and bustle These explanations are better than the meaning कीचड मे या दलल में फँसना

2 The word बै is वय या उमर age

3 The word नै means नदी या नई river or new

4 The word चहलै means आनद पक्षियों का शोर pleasure clamour pomp and show- चमकना बिजली का -shining like lightning

5 The word बूडे means डूबना sink in water (Vide page 913 of राजस्थानी हिन्दी शब्दकोश) or बूढे or बुढा -old man

मारौ मनुहारि नु भरी गारयो खरी मिठाँहि।
वाको अति अनखाहटौ, मुसकाहट विनु नाँहि।।४७०।।

नायक ने नायिका की तारीफ करते हुए बताया कि उसकी काम वासना कामदेव के समान मार पीट व मनुहारो से भरी होती थी। उसकी गालियाँ भी पूरे मिठास से भरी होती थी। उसकी अत्यन्त क्रोध भरी हुई बाते भी वह मुसकरा कर करती थी।

The hero praised the heroine for her better manners She used to attack for affairs of love like Cupid the God of love and that too was full of many offers with respect She abused him in real sweet tune She talked in great anger but even that was full of her smiling

Note 1 The word मारौ means मार या मार पीट to beat or to cause injury or कामदेव The Cupid (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1043)

2 The word अनखाहटौ is of the form of अनख या क्रोध anger (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 38)

3 The word गारयो is the cant form of गाळ यानी गाली देना अपशब्द abuse or bad words (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 318)

4 The word मनुहार has been finely described in the following verse Saavlinga the daughter of Baniyaa i e merchant minister had entered into the affairs of love with Sada Budha, the son of the Raajaa She met him in the night for sexual intercourse The prince made several offers to her She refused to accept those offers and warned him that the night of their great enjoyment was passing away by those offers now

मरूड़ा इण मनुवार में बीते रग री रात।
तू राजा रो डीकरो हूँ बणियाणी जात।।

5 This verse has shown the conduct of a Prodhaa (प्रोढा- जवान) girl who has full control over her conduct or lover He has tolerated even her abuses

नाचि अचानक ही उठे विनु पावस वन मोर।
जौं न तिहो नदति करी यह दिसि नद किसोर।।४७१।।

दूती ने असन्तुष्ट खडिता नायिका को सन्तोष दिलाने व वन मे ले जाने के लिये कहा कि आज वन मे बिना पावस या वर्षा ऋतु के ही मोर अचानक ही नाच उठे हैं। ऐसा मालूम होता है कि घनस्याम काले बादलो के स्वामी और नद के पुत्र श्री कृष्ण वन की इसी दिशा मे हर्ष पैदा करने वहाँ चले गये हैं। मोरो को घनस्याम से बादलो का भ्रम हो गया और वे नाचने लगे है।

The emissary told the disappointed heroine to satisfy her and to take her into the forest It was known that the peacocks have suddenly began to dance in the forest today without rainy season It was apparent that Sri Krishan, the son of Nand has made this action to make the creatures of the forest happy The peacocks took Sri Krishan known as Ghan Shyaam as dark raining cloud and have begun to dance in confusion

Note 1 The birds were pigeon Sand grouse grey partridge Godavan (bustard) (vide Gazetteer Raajasthan Churu page 10) There are black patridges Imperial sand grosue quails Kunj Tillor तिलोर batbar found at Talwaraa (तलवाडा) Jhil (lake) vide Raajasthaan Gazetteer of Ganganagar (page 16)

2 The word नदति is of the form of नद which means हर्ष या आनन्द joy or enjoyment (vide राजस्थानी हिन्दी शब्द कोश भाग पमि पेज 669)

मै यह तो ही मइ लखी भगति अपूरव बाल।
लहि प्रसाद माला भुजौ तनु कदव की माल।।४७२।।

दूती ने जवान लडकी नायिका को कहा कि उसने यह अद्वीतीय भक्ति उसी मे देखी थी। देव मदिर मे प्रसाद और माला लेकर उसका शरीर कदब वृक्ष के फूलो के समान रोमाचित हो गया था। दरअसल मे वह उसके प्रीतम नायक की भेट की हुई माला ही थी।

The emissary told the young beautiful heroine girl that she has found such devotion to God Almighty at her young age only in her On receipt of the Prasaad (प्रसाद) sweet meat presented in the temple and the necklance she became hornpilating or thrilling in her body like the flowers of the Kadamba (कदब) tree As a matter of fact she secretly knew that the necklace was presented by her lover the hero and so she became full of joy

Note 1 It is difficult to accept that the girl could recognise that the necklace was presented by her lover It is a wrong assertion

2 The word भुजौ is like भरना या पूर्ण रूप से भर जाना to be filled fully It also means हाथ भुजा प्रेम मे प्रसन्न होकर भुजा उठाना to raise up his hand in joy

वतरस लालच लाल की मुरली धरी लुकाइ।
सौ ह करै भोहनु हँसे देन कहै नटि जाइ।।४७३।।

बिहारी का कथन है कि लाल यानी कन्हैयालाल श्री कृष्ण की मुरली उनकी मधुर बातो का मजा लेने के लिये राधिका ने छिपा कर रख दी। श्री कृष्ण के मुरली माँगने पर वह शपथ लेती थी। हँसती थी और भौरे की तरह उनके चारो तरफ घूमती थी। देने का कहने पर नट जाती

या इन्कार होती थी।

Bihaaree has stated that in order to enjoy the sweet talks with Sri Krishan his beloved Raadhaa had hidden his flute Under this greed she took an oath smiled and wandered around him like a black-bee On the demand of returning she would refuse to have hidden it

Note 1 In the word बतरस the word बत is talking रस is sweetly or मजा या विनोद to enjoy

2 The word लुकाइ means छिपाना to hide

3 The word भौहनु हँसै means here भौंरा या भ्रमर the black bee or भृकुटि eye brows I find it difficult to agree that she laughed with her eye brows The act of laughing is performed by the lips of the mouth It is impossible to laugh with eye brows (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 987) Both these words are separate words

रही लटू है लाल हौ लखि वह बाल अनूप।
कितो मिठासु दयो दई, इतै सलूने रूप।।४७४।।

दूती ने कन्हैयालाल श्री कृष्ण को कहा कि वह जवान अनोखे या विलक्षण सौन्दर्य वाली लडकी उनको देख कर मोहित होकर बहुत प्रसन्न हो गई थी। विधाता ने उसके लावण्यमय सौन्दर्य के रूप मे पता नहीं कितनी मधुरता दे दी थी।

The emissary informed and addressed Kanhiyaa Lal ie Sri Krishan that she was very much enchanted in joy and pleased to see the majestic beauty of that young girl It was not known how much sweetness was given to her in her beautiful shape by the creator of this world ie Brahmaa (ब्रह्मा)

Note 1 The word लटू means लटू होणो यानी मोहित होना to be enchanted (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1190)

2 The word सलूने means सलूणो It is लावण्य युक्त full of beauty enchantment and attraction (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1410)

जा के एकौ एक हूँ, जग व्योसाइ न कोई।
सो निदाघ फूलै फरै आकु डहडहै होइ।।४७५।।

बिहारी का कथन है कि जिसकी कोई भी रक्षा नहीं करता उसकी सहायता भगवान करता है। उसने आक के पौधे का उदाहरण दिया। आक (मदार) के पौधे को कोई न लगाता है न सींचता है और न रक्षा करता है। कोई भी मनुष्य इस आक के पौधे की बाबत व्योपार नहीं करता है। आक अकेला अलग ही खडा रहता है। परन्तु ईश्वर की कृपा से ग्रीष्म ऋतु में भी आक का पालन भगवान करता है। वह उस गरमी में भी आक पत्तो और फूलों से भर जाता है।

Bihaaree asserted that God Almighty helps those who are not protected by others The bush of Aaka (आक) has been left alone Neither any body plants irrigats or protects it nor any one carries on any business concerning the products of Aaka bush But God Almighty has brought it up

It bears fine leaves and flowers even in the summer season

Note 1 The word निदाघ means सूर्य की गरमी या धूप the great heat of the Sun It indicates summer season (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 684)

2 The word डहडहै is the cant form of the word डहकणो which means हरामरा होना to be fully green with the leaves and flowers (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 507)

3 Tulsee Daas Ji the great poet has asserted that those who remain at the mercy of God are protected by him

तुलसी विरवा बाग के सींचत ही कुहमलाइ।
राम भरोसे जे रहे परबत पर हरियाँइ।

नहि पावसु रितुराजु यह, तजि तरवर चित भूल।
अपत भये बिनु पाइ है क्यो नव दल फल फूल।।४७६।।

बिहारी ने वर्षा ऋतु व बसत का फरक बताते हुए कहा है कि हे तरुवर श्रेष्ठ वृक्ष यह अपने चित से मत भूलो कि यह दानी वर्षा ऋतु नहीं थी जो तुम को नये पत्ते प्रदान कर देगा। यह बसन्त ऋतु थी इस समय सारे पत्ते गिराये बिना आपको नये पत्ते फूल और फल नहीं मिल सकेगे।

Bihaaree has shown his knowledge of the seasons and trees in this verse He told the fine tree that it would not get leaves like in rainy season In spring the tree would not get new leaves flowers and fruits without the fall of its present leaves

Note 1 It is a true natural statement

2 It has been urged in a couplet that the flowers of a tree would fall from it but its sweet smell would last long

जासी फूल झडेह बास न जासी बाघ जी

According to Aaeeni Akbaree pages 87 to 93 scent is extracted from flowers like Chambelee Ketkee Kewra Joohie Zafaraan (Saffron) Maltee It is also a extracted from rose flowers The sweet smell from all these flowers would last for a long time (page 88 and 89)

वन वाट नु पिक बटपरा लखि विरहनु मति मैन।
कुहौ कुहौ कहि कहि उठै करि करि राते नैन।।४७७।।

दूती ने बताया कि पत्नि ने पति को परदेश जाने से मना किया। उसने बताया कि वन के रास्तो मे वटपरा यानी लुटेरे उस मे कामदेव की पैदा की हुई विषय वासना मे अचेतन होने के कारण व विरह मे अनुरक्त देखकर कोयल की तरह मीठे शब्दो मे कुहौ कुहौ कह कर व लाल आँखे करके उस कर आक्रमण कर के लूट लेगे व चोट पहुचा देगे।

The emissary stated that the wife requested her husband not to go to another state at that time On those days the high ways in the forest were full of robbers They would see him senseless on being desirous of sexual

intercourse as aroused by the Cupid They would cry in sweet tune like a Cuckoo and attack and plunder him with their eyes red in anger

Note 1 The word वटपरा is the cant form of the word बटमार which is लुटेरा robbers (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 85)

2 The word मति means मत - मस्त या चेतन drunk or loss of consciousness or here devoid of sense (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 997)

दिसि कुसुमित नहि देखियत, उप वन विपिन समाज।
मान हुँ वियोगि नु कौ कियो, सर पजरु रितुराज।।४७८।।

विहारी का बसन्त ऋतु की बाबत कथन है कि क्या सारा समाज या ससार चरों दिशाओ मे वन या जगल या उपवन मे वृक्षों और लताओ को फूलों से भरी नहीं देख रहा है। राजा बसन्त ऋतु ने वियोगिनि या विरहिणी स्त्रियों को दण्ड देने के लिये फूल लगाये है। इन फूलो को देखकर विरहिणी के काम वासना उत्पन्न होती है। परन्तु पति के वियोग मे उसकी रति क्रीडा सन्तुष्ट नहीं होती। अत वे फूल उसको उतना ही दुख देते हैं जितना दुख बाणो के घिरे पिंजरे या पिजडे मे महान अपराधी को होता है।

Bihaaree has asserted that all the people of the country and society had to see the trees and creepers full of flowers in the forest in parks or gardens in the cities and in all the directions visible to them Spring the king of this season has created those flowers to punish those who remain away or apart from sexual intercourse

The flowers create desire for sexual affairs in young girls and women But in the absence of their husbands how they could quench or satisfy that desire Hence the flowers are as trouble some to girls in separtion from their husbands as a person put in a cage made of sharp pointed iron arrows to punish the guilty people

Note 1 The word सर and पजरु are separate words सर means बाण arrows पजरु means the cage ie the cage made of sharp pointed iron arrows

2 The word विपिन means वन या जगल forest

3 The word उपवन is the small garden or the park in cities

मीत न नीति गलील है जो धरिये धनु जोरि
खाएँ खरचै जो जुरै तो जौरिये करोरि।।४७६।।

बिहारी का कथन है कि हे मित्र गली गली फिर कर कजूसी से धन इकट्ठा करके रखना नीति के विरूद्ध है। खाने और खर्च करने यानी आवश्यक खर्च करने के बाद अगर धन बचे तो करोडो रूपये इकट्ठे कर लो।

Bihaaree has advised all that Oh! friends it is against the right policy and principles to collect wealth as a miser by wandering from street to street and to keep it. But if money is saved after spending on food and meeting other necessary expenditures then in that condition crores of rupees may be collected

Note 1 The word गलीत is मार्ग या रासता path street या गलियारो meaning सकडी गली narrow street and तो means तब then

2 The letter त means तूँ या तुम या तेरा you your

3 The word जुरै is the cant form of जुडणो ie इकटठा होना या जमा होना या जमा करना to be collected and kept preserved (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 450)

टटकी धोई धोवती चेटकीली मुख जोति।
लसति रसोई कै बगर जगर मगर दुति होति।।४८०।।

दूती ने बताया कि नव विवाहित लडकी तुरत धोई हुई या नई धोती पहने हुए थी। उसके मुख का प्रकाश चमक रहा था। उस उच्च कुल की लडकी के मगरो या पीठ मे लगे रग की दुति भी जगमगा रही थी। वह रसोई की बगल मे या पास मे निकट बैठी शोभा दे रही थी।

The emissary informed that the newly married young girl was puting a newly washed or new dhotee (धोती या ओढणा या साडी) The brillance of the saffron colour of her face appeared majestic The colour of the back of that girl of high family was visible as bright She appeared beautiful while sitting in the kitchen or near it

Note 1 The word बगर is the cant form of the word बगल which means पास का स्थान *place near by or निकट near पास close (vide राजस्थानी हिन्दी शब्द कोश भाग* दूसरा पेज 854)

2 The word मगर is पीठ the back of the body (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 991)

3 It is difficult to believe that back of that beautiful girl appeared bright It would be covered with coat or blouse and head cover (ओढना) put on her body The visibility of back is not possible It is unnatural

4 The word जगर and मगर are different words and मगर is back in the human body But जगर is power अधिकार meaning वश family or clan (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 418)

5 The word टटकी means तुरन्त atonce or immediately

6 The word तट of Alwar book verse No 461 which means bank of the river is better than the word टटकी of this verse The washing generally takes place on the bank of the river

सोहति धोती सेत मे कनक बरन तनबाल।।
सारद बारिद वीजुरी भा रद कीजति लाल।।४८१।।

दूती ने कहा कि हे कन्हैयालाल श्री कृष्ण उस सुन्दर जवान लडकी का सोने का सा शरीर का रग था। उसने सफेद सुन्दर धोती पहन रखी थी। वह उस समय इतनी सुन्दर दिखाई देती थी कि मानो सरद ऋतु के छोटे बादल मे चमकने वाली बिजली का प्रकाश भी उसके सामने

रद या फिजूल या बेकार या बेकाम था।

The emissary informed Lord Sri Krishan about the beauty of a young girl That girl of saffron coloured body like the colour of gold was putting on a white dhotee (धोती) on her body She appeared so beautiful at that time that even bright light of the lightning of a raining winter cloud was worthless in comparison to her

Note 1 The word सारद means शारदा ie दुर्गा Goddess or सरद यानी शरद ऋतु winter season (vide राजस्थानी हिन्दी शब्द कोश भाग तिसरा पेज 1354 और 1399)

2 The word बारिद is the cant form of बादली ie छोटा बादल small raining cloud (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 884)

वहु धन लै अहसानु कै पारो देत सराहि।
वैद वधू हँसि भेद सौ रही नाह मुहु चाहि।।४८२।।

बिहारी का कथन है कि एक नपुसक वैद्य ने बहुत धन लेकर और एहसान करके व प्रशसा करके एक नपुसक रोगी को पारे की भष्म उसकी काम वासना बढाने के लिये दी। उस वैद्य की पत्नि इस व्यर्थ पारे की भष्म की तारीफ के भेद या रहस्य को जानती थी। वह इच्छा पूर्वक अपने पति वैद्य के मुख को हँस कर देखती रही थी।

Bihaaree has stated that an impotent Aayurvedic (आयुर्वेद) physician gave the ash of quick silver (पारा) to an impotent person to increase his power in sexual affairs with much praise and great obligation and on payment of large amount of money as its price The wife of that physician who knew the secret worth of that ash laughed at her husband and desirously continued looking at him as if to improve his own potency

रहौ गुही बैनी लखै, गुहि बे के त्यौ नार।
लागे नीरू चुचॉन जे नीठि सुकाए बार।।४८३।।

दूती ने बताया कि पति पत्नि के सिर के बाले की बैनी या चोटी को गूथने लगा। उसके स्पर्श करने से उस स्वकीया पत्नि के रोमाचित होने से पसीना आने पर उसके बाल भीग गये। तब पत्नि ने कहा कि देख लिया आपका बेनी गूथने का ढग जो नीरस या व्यर्थ था। वह अब इस काम को छोड दे। क्योकि उसने अपने सिर के लम्बे बाल बडी मुश्किल से सुकाये थे। अब उनसे पानी टपकने लगा था।

The emissary informed that the husband began to intertwine the braid of the hair of the head of the wife On his touch the perspiration took place in the head of the wife on account of her thrill The wife then asked him to stop that work She had hardly dried the long hair of her head but due to his useless method of intertwining her head had become wet and water was leaking through the hair

Note 1 The word त्यौ and नार are separate words त्यौ is of the form of त्यौरे which means उनके his and नार is नारस without juice (vide राजस्थानी हिन्दी शब्द

कोश भाग प्रथम पेज 572 और 677)

2 The word गुहि और गुहिबे both are connected with the word गहणो which means पकडन to catch (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 313)

दुरै न निघर घट्यो दिये, ए राव री कुचाल।
विसु सी लागति है बुरी, हसी खिसी की लाल।।४८४।।

दूती ने बताया कि जवान खडिता पत्नि ने अपने पति को फटकारते हुए कहा कि हे लाल उसकी पर स्त्री के पास समोग की बाते उनके ठोस साहस व हिम्मत से कहने पर भी घटती या कम नहीं हो जाती थी। उनकी चरित्र की कुचाले छिप नहीं सकती। उनकी हँस कर खिसणो या हटने की चाल उसको विष के समान बुरी लगती थी।

The emissary informed that the dissatisfied wife remonstrated her husband She told him that his solid denial of connection with another girl was also not reliable His cunning tricks of such bad conduct could not be kept secret His attempt to remove himself from such character by smiling was felt by the wife as bitter as poison

Note 1 The word निघर is the cant form of the word निगर which means ठोस दृढ solid (vide राजस्थानी हिन्दी शब्द कोश भाग-पथम पेज 683)

2 The word खिसी is the cant form of the word खिसकणो or खसकणो हटना या भाग जाना to remove or to run away (vide राजस्थनी हिन्दी शब्द कोश भाग प्रथम पेज 288 और 273)

छाले परिवे कै डरनु सकै न हाथ छुवाइ।
झझकत हिये गुलाव कै झँवा झवेयत पाइ।।४८५।।

दूती सुन्दर जवान लडकी की सुन्दरता का वर्णन करती हुई कहती है कि उस सुन्दरी के पैर के तलवो मे छाले पड जाने के डर से नाइन पैर साफ करती हुई अपने कठोर हाथो से छूती तक नहीं है। वह गुलाब के फूलों से बने झँवरे से पैरों को पानी में झबोल कर अर्थात पानी मे डूबो कर मैल निकालती हुई भी झिझकती है यानी सकोच करती है कि कहीं चमडी न उतर जाये।

The emissary informed about the tenderness or softness of the body of a young girl The barber woman would not touch the sole under the feet with her hard hands She was afraid that it may arouse blister under her feet She would rub the feet with javanraa (झँवरा) or scrubber made of the flowers of rose to wash and clean the feet But even then she would hesitate for her apprehension that the rubbing with that rosy scrubber may not cause injury to her skin on the feet

Note 1 It is difficult to accept that the skin of that girl was so thin and soft that it would be removed even by the hands of the barber woman

2 The word हिये of this verse which means हृदय heart is much better than the word फूल of Alwar verse No 466 Because hesitation takes place in the heart only Flower has no connection with the heart

3 The word झबेयत of this verse which means sink in water is much better than the word छुवात्त of Alwar verse No 466 The feet is cleaned by sinking it in water than by touching it

4 The word झँवा means झँवरा a scrubber earmarked to wash and clean the feet

5 The word झबेयत is the cant form of the word झबोलणो which means पानी मे डुबो कर साफ करके मैल निकालना to drown or sink in water to clean from dirt (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 466)

तिय तरसौ है मुनि कियो, करि सरसौ है नेह।
धर पर सौ है ह्वै रहे, झर वरसौ है मेह।।४८६।।

बिहारी ने बादलो का वर्णन करते हुए कहा है कि झडी लगा कर बरसने वाले बादल नीचे आकर जमीन को स्पर्श करने वाले होकर बरस रहे थे। इन बादलो की इस दशा ने आदमियो के तो क्या ऋसि–मुनियो के मन मे प्रेम को रस युक्त बना दिया था। वे सब स्त्रियों से मिल कर सभोग करने के लिये अत्यन्त अनुरक्त हो रहे थे।

Bihaaree has described the condition of the clouds He has stated that the continously raining clouds had come down very low to touch the land and were dropping water Those clouds has created juicy love not only in the hearts of men but also of saints and sages or Risi and Muni All of them were pining for women in passion to meet and to perform sexual affairs with them in that season

Note 1 The word सरसौ है means रस युक्त with or full of juice or juicy

2 The word झर is the cant form of झरमर means वर्षा की बूँदों की झडी लगाकर जल बरसाना व ध्वनि करना to continously drop water by the clouds with the sound of falling rain water (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 466)

पावस घन अँधियार महि रहियो भेदु नहि ऑनु।
राति द्यौस जान्यौ परतु, लखि चकई चकवानु।।४८७।।

बिहारी ने वर्षा ऋतु का वर्णन करते हुए कहा है कि वर्षा ऋतु मे पृथ्वी या जमीन पर बहुत अँधेरा रहता है। उस अँधेरे मे रात और दिन का भेद भी नहीं जान पडता है। रात और दिन का पता तो चकवा और चकवी को अलग अलग या एक साथ देखने से ही चल सकता है। यह पुराणो का कथन है कि चकवा और चकवी रात मे एक साथ नहीं रह सकते।

Bihaaree has described the rainy season He has stated that in rainy season when the rain falls pitch darkness takes place on the land in this world It is difficult to find out whether the clouds were raining in the day or night But it is only the separation or meeting of the male (चकोर) and female ruddy goose that the existance of the day or night could be known According to the traditional statement the of male and female ruddy goose do not remain together in the night

Note Signs of Rain fall

In the absece of scientific instruments the farmers in Bikaner state

estimated the rain fall from several symptoms visible to them as noted belows
असाढाँ धुर असठमी घण बादळ घण बीज
ताता राखो बेलिया खूँजे राखे बीज।।

If there were group of clouds and appearance of the lightning on the 8th day in the end of Asaadh (June) the rains would fall So keep young bullocks ready for ploughing land with the pocket full of seeds

2 साँवण मास सूरियो बाजे भादूडे (or भादवे) परवाई
आसोजाँ मे पिछम बाजे काती साख सवाई।।

If the eastern wind blows in the month of Saavan (July) northern wind in Bhaadvaa (August) and western wind in Aasoja (October) then the field would produce best crop in Kaartik (November)

3 जेठ सुदि पहल पडवा जे इन्दर धर हरे
असाढ सावण काढ कोरो भादवे बिरखा करे।

If the clouds thunder on the first day of the last fortnight of the month of Jeth (जेठ) May then rain would not fall in the months of June and July Wait up to August for rain fall

4 तीतर पखी बादळी विधवा काजळ रेख
बा वरसे आ घर करे ईमे मीन न मेख।

A cloud of the colour of a partridge must drop water or provide rain fall and a widow applying collyrium (काजळ) to her eyes must remarry

5 उगन्ते रो माछलो आथम ते रो भोग
डक कहे ऐ भदळी नदियाँ चढसी गोग।

Dank saint told Bhadlee that if at the rise of the Sun in the morning a rain bow in the shape of fish and in the evening the red colour of the rays of the Sun and would be seen joint between sky and earth then it would rain in cats and dogs

6 सौ साडयाँ सो करहलाँ पूत निपूती होय
मेवडला बूढा भला जे दुखियाइण होव।

If an old woman had no son and her hundreds of camels and female camels were lost even then rain must fall

General signs

7 The expert saw the lightning and other symptoms at Delhi and pointed out to Maharaaja of Bikaner that the rain was falling in Bikaner State

8 It would rain in the entire boundary of village Somalsar and half of Midhiya It was found correct during Mughal rule
बरसे बरसे बीकाणो रे देस सारे सोमलसर आधे माढिये।

8A नक्षत्रावली– A cluster of Stars

The bright stars which can not be destroyed are called Nakshtra (नक्षत्र) There is a cluster of 28 stars through which the Moon always passes The Nakshatraas are as noted below

Hindi	Pollux 11	Spica 16	8 Sagittani
१ अश्विनी	८ पुष्य	१५ स्वाती	२२ अभिजात
Asvinee	Pushaya	Swaatee	Abhijhaata
(English)	Cancri	Arcturus 17	Vega 19
13 Arictis	९ अशलेखा	१६ विशाखा	२३ श्रवणा
२ भरणी	Ashlekhaa	Bishaakhaa	Sravanaa
Bharnee	Hydrae	a Libra	Altair 20
41 Arictis	१० मघा	१७ अनुराधा	२४ धनिष्टा
३ कृतिका	Maghaa	Anuraadhaa	Dhanishtaa
Kritikaa	Regulus 14	8 Scorpie	Delphini
2 Alcyone	११ पूर्वा फाल्गुनी	१८ जेष्ठा	२५ सतभिखा
४ रोहिणी	Pooravaa	Jesthaa	Satabhikhaa
Rohinee	Phalagunee	Antares 18	2 Aquarii
Aldebaran 3	Leonis	१९ मूला	२६ पूर्वा भादा
५ मृगशीरा	१२ उत्तरा फाल्गुनी	Moolaa	Pooravaa Bhaadraa
Mrigshiraa	Uttra Phalagunee	2 Scorpii	Markah 24
Ononis	Denebola	२० पूर्वाषाढा	२७ उत्तरा भादा
६ आद्रा	१३ हस्ती	Pooravaa	Uttra Bhaadraa
Aadraa	Hastee	Shaadhaa	Y Pegasi
Betelgnese 7	Corvi	8 Sagittani	२८ रेवती
७ पुनर्वसू	१४ चित्रा	२१ उत्तरा षाढा	Revatee
Punarvasoo	Chitraa	Uttraa Shaadhaa	Piscium

9 It is asserted in the following couplet that on account of heavy fall the greenery in the months of Saavan (July) would appear very attractive and magnificant in Bikaner area In winter Khaatoo and in summer Ajmer is better The Nagaur region is fine in all the seasons

सीयाळे खाटू भली ऊनाळे अजमेर
नागाणो नित ही भलो सावण बीकानेर।

10 The poet Beenjharaa has urged that the rainy season and the month of Saavan (July) would come or pass away every year but the meeting with affectionate friends was not possible every year

आसी सावण मास बरसा रित आसी भळे
साइ्णा रो साथ भळे न आसी बींझरा।

11 चेत चिडपडो तो सावण निरमळो

If small drops of rain fall takes place in Chait (चैत) (March) then the rain fall in the month of Saavan (July) would be small and scanty

12 सावण तो सूतो भलो ऊभो भलो असाढ

The Moon in the month of Saavan (July) must remain sleeping (ie lying down straight) and standing up in the month of Asaadh (June) It would be beneficial

13 आभो रातो मेह मातो आभो पीळो मेह सीळो

If the sky appeared red in colour then heavy rainy should be accepted If the sky was yellow than the rain fall would be small

14 नाडा काटण बैल बिकावण

तू क्यों चाली आधे सावण

It was urged that the south eastern wind, which would cut off or break creepers in the field must not blow Then being afraid of famine the farmer would sell his bullocks He must not plough his field

15 घण जायाँ कुळ हाँण घण बूढाँ कण हाण।

The very heavy rain fall would spoil the grains in the plants The many birth of sons in the family would bring the family in quarrels

16 किरत्याँ एक झबूकडो अवगुण सह गळ जाय

A simple glimpse of lightning in the period of किरत्याँ ie कीतिका ie Alcyone Nakshatraa (astensm) in the month of Kaartika (October) would remove all defects in cultivation

17 मेह व पावणा किण रे घरे

The rain fall and guests were rarely available at every house

18 रोहण तपै मिरगला बाजै आदरा अण हूँता गाजै।

If Rohianee (Aldebaran 3) is hot and Minghiraa ononis astensk blows wind then the clouds would thunder surpunsingly in Aadraa ie Betalguese

19 दीपाळी रा दीया दीठा

काचर बोर मतीरा मीठा।

On appearance of light of the lamps on the festival of Deeyalee (दीयाली) or Deepamaalaa the Kaachar (काचर) small fruits produced by a creeper in the cultivated field in rainy season the plums (बोर) and water melon gets sweet in eating

Apprehension of famine

20 परभाताँ गत डबरा दोपारा तपत

रातू तारा निरमळा चेला करो गछत

If the sky is covered by clouds in the morning the afternoon is found hot the stars not be bright in the night then the spiritual guide and his disciple should leave that place as there would be famine

21 परभाता गह डँबरा साँझे सीळो बाव

डक कहै सुण भडली अे काळा तणा समाव

Dunk told Bhadalee that if the sky is cloudy in the morning with the cold air in the evening it would lead to famine

22 सावण पहली पचमी मेह न माँडे आल

पीव पधारो मालवे म्हैं जासू मोसाल।

When the days were not wet with rain water on first fifth day of Saavan (July) then the husband should prepare himself to go to Maalwaa to protect his cows and cattle and the wife should go to the house of her father

A large number of people have in joy, started to go or travel on the high ways The winter season as king has occupied that kingdom The king with the help of the heat of the rays of the Sun had established or consolidated his administration in his kingdom He had made all his subjects happy now Her husband too would return home soon

घन घेरा छुटि जायगो, हरखि चली चहुँ दिसि राह।
कियो सुचेनो आइ जगु सरद सूर नर नाह।।४८८।।

बादलो या डाकुओ का घेरा छूट गया था। और हर्ष पूर्वक ससार के लोग चारो दिशाओ से राहो या रास्तो से चलने लगे थे। शरद ऋतु रूपी वीर मर्द नाह या पति या राजा ने आकर ससार पर अधिकार करके जगत को सुखी कर दिया था।

The dark raining clouds or robbers had given up their circle for plundering The people of the world were now happy and had begun to move or to wander on the high ways in all the four directions The winter season had occupied this world as a king This winter king gave good administration and made all people happy

Note 1 The word सुचैनौ of Alwar verse No 470 is better It means made happy The word सुचैनो ie सुचेनी which means braid is inferior It has poor application here

2 The word घन means बादल या डाकू clouds or robbers

अरून सरोरूह कर चरन, दृग खजन मुहुँ चन्दु।
समैं आइ सुदरि सरद काहि न करति अनदु।।४८६।।

बिहारी ने शरद ऋतु का वर्णन करते हुए कहा कि शरद ऋतु रूपी सुन्दरी के हाथ और पॉव कमल के समान सुन्दर व लाल थे। जिसकी आँखे खजन जैसी चचल थी। जिसका मुख चन्द्रमा के समान सुन्दर था। उस शरद ऋतु ने उपयुक्त समय पर आकर आनन्द क्यों नहीं दिया?

Bihaaree praised winter season and stated that winter whose hands and feet were fine and red like lotus the eyes were agile like (खजन) bird ie Magpie and face was brilliant as if that of the Moon Winter came into proper time but why did winter not make people happy?

Note 1 The word सरोरूह means कमल lotus (vide मानक हिन्दी कोश भाग पाचवा पेज 303)

नाहि न ए पावक प्रबल लुवै चलै चहुँ पास।
मॉनहुँ विरह बसन्त कौ ग्रीषमु लेतु उसास।।४६०।।

बिहारी ने ग्रीष्म ऋतु का वर्णन करते हुए कहा कि चारो तरफ पास ही गरम हवाये जिसे लू कहते हैं चल रही थी। क्या यह पावक यानी अग्नि प्रचड नहीं थी। ऐसा प्रतीत होता था कि बसन्त ऋतु के बीत जाने पर उसके विरह मे ग्रीष्म ऋतु ऊँची सास ले रही थी।

Bihaaree has described the summer season and stated that Loo the hot winds were blowing near at hand and all around Was the heat not terrible? It was apparent that at the end of spring the summer season was feeling sorry on its separation Hence summer season was taking deep and hard breath now

कहलाने एकत वसत अहि मयूर मृग बाघ।
जगतु तपोवन सो कियौ दीरघ दाध निदाध।।४६१।।

बिहारी का कथन है कि सर्प और मोर मृग और बाघ एक दूसरे के शत्रु है। मोर सर्प को व बाघ मृग को मार डालते हैं। परन्तु ग्रीष्म ऋतु की प्रचड और भयकर गरमी व अकाल या दुष्काल ने इन सब को व्याकुल कर दिया है। ग्रीष्म ऋतु की लम्बे दिन की दीर्घ गरमी से यह ससार तपोवन सा बन गया है। और ग्रीष्म ऋतु मे दिन मे गरमी (गर्मी) के कारण यह कहा जाता है कि सर्प और मोर व मृग और बाघ एक ही जगह साथ मे रहने लगे हैं।

Bihaaree has described the great heat of the summer season as well as the famine He has stated that the snake and peacock and deer and tiger become perturbed or upset on account of the heat of the long day of the summer season and famine The heat had made the whole world and that place like Tapovan (तपोवन) ie place for the residence of the ascetics where snakes and peacock as well as the deer and tiger have begun to live together near each other at one and the same place in heat

Note 1 The धड trunk of the Famine would be found at घडोती near Sumar Kot the legs at Poogal arms at Baayarmer at several times the famine would go to Bikaner but it would be certainly at Jaisalmer

घड घटोती पूगल पग बाहू ज बायडमेर।
फिरतो घिरतो बीकपुर ठावो जैसलमेर।

2 In a famine Brahmins goats and camels would not suffer much The Brahamins would beg food the goats would find grass by going to different places and the camel would break and munch a stump

काल दुकाळा ना मरे ब्रामण बकरी ऊँट।
वो मागे बा फिर चरे बो ऊभो चाबे ठूठ।

3 The word निदाघ means ग्रीष्म ऋतु summer season

4 The word दाघ means गरमी heat of the day and अकाल या दुष्काल the famine

5 The tiger would not eat dust or grass even if it has to die Tiger would roar and would eat an elephant which is superfine and produces pearls from its head after killing it with the strength of its paws

खल धूँकल कर खाय हायल बल मोताहलाँ।
जो नाहर मर जाय रज तृण भखै न राजिया।

6 The tiger on account of his apparent strength and self pride had acquired the position of the king of the deers None of the deers had granted him that position in the forest

मिले सिह वन माँह किण मिरगाँ मृगपत कियो
जोरावर अति जाह रहै उरप गत राजिया।

7 I have already given a detailed account of the peacock on verse No 421 and the deer vide verse No 320 (3)

8 In Rajasthanee Hindee Sabad (शब्द) Kosha part second page 880 the word बाघ in its description includes all व्याघ्र शेर बाघ Besides this Hindee Angrejee Sabad (शब्द) Kosha by Dr Hardev Bihari on page 450 the word बाघ includes spotted and striped animals Hence I am required to give a full description of all these fierce and roaring animals

(I) TIGER

According to Encylopaedia Britannica (vol XXVI pages 967 to 968) tiger is among the cat like beasts It is rivalled by the lion in size strength and ferocity The structure of the skeleton teeth and claws of animal apply equally well to the tiger The difference is mainly in the skin and coverings Tiger's skill may be distinguished from that of the lion The length of Bengal tiger may exceed that of any lion The large Bengal tiger is 10 feet from the tip of the nose to the end of the tail The female is smaller and has a lighter and narrow head The ground colour of upper and outer parts of the head, body, limbs and tail is bright rufous (reddish brown) fawn These parts are beautifully marked with transverse stripes of a dark almost black colour The tiger has no mane The tigers which inhabit hotter regions as Bengal have shorter and smoother hair and are more richly coloured The tiger is exclusively Asiatic The principal food of the tiger is cattle deer, wild hog peafoul The old tiger because of worn and defective teeth is the man eater The tigers are found in the forest They do not climb trees Tigers are good swimmers They swim across Ganges delta The tigress gives birth to 2 to 5 cubs She guards and protects and trains her cubs with watchful solicitude She is peculiarly vicious and aggressive to defend them The young tigers are more destructive than the old (It is understood that the tiger is more fierce than other animals of his clan)

According to Aaeeni Akbaree (Page 292 to 294) Akbar took hunting as an acquisition of knowledge There were numerous feats for hunting tigers

1 A goat was put in a cage The door was kept open Hunger will lead the tiger to enter into the cage As soon as he entered the cage the tiger would be caught

2 The tiger would be killed by the use of poisoned arrow

3 The tiger would be caught by the glue around the sheep But Akbar disliked these three methods

4 An experienced hunter would sit on the back of a buffalo The buffalo would quickly catch the tiger on its horns and toss it violently upwards so that it died

(II) LYNX (सादूल या शार्दूल)

According to Encyclopaedia Britannica (vol XVI page 172) Lynx (सादूल) generally represents leopards They are found in temperate regions They are smaller than leopards and larger than wild cats They have long limbs short stumpy tail ears tufted at the tips The pupils of the eye are linear when contracted Their fur is long and soft Their colour is light brown or gray Their haibts are like wild cats They ravage upon sheep and poultry They are also found in North Asia

In Marwar Lynx is known as शार्दूल It is considered very fierce The deers are very much afraid of it They do not eat (खड) the grass containing the smell of their body

सादूलो वन सचरयो लगी वास खडाह।
सो खड ऊभो सूकबे नहिं चरियो हिरणाँह।।

(III) CAT

According to Encyclopaedia Britannica (Vol V page 487 to 489) cat is a domesticated feline animal Old French word is cat It was found in Western Germany from about 400 or 450 A D Cats are short and their tail is bushy Cats were found in England in 436 A D

The Indian Cats are spotted in colouring Indian cats have a tawny (Yellowish brown) or fulvous type of colouring like jungle cats

(IV) LION

In Encyclopaedia Britannica (vol XVI pages 737 to 739) lion was known to man from 500 B C or a very long time Ancient Hebrews abounds in allusions to the lion Lion has covered the whole Africa and greater part of Noth and Central India The lion no where exists in Persia In India it is confined to Kathiawar (काठियावाड) in Gujrat The colour the amount of mane as well as the general colour of the fur indicate local races Mr F C Selous has stated that in South Africa the black maned lion exists The hair of the top of the head chin and neck as far as the shoulder being not only much longer and are erect and direct forwards There is also a tuft of elongated hairs at the end of the tail The usual colour of the lion is yellowish brown but it may be deep red or chestnut brown A full sized South African lion measures slightly shorter than 10 feet The lion captures animals of considerable size by its strength The jaws are short and strong The tonque

is long and flat The claws are large, strongly compressed, sharp The lion chiefly lives in sandy plains and rocky places The lion can gallop for a short distance equal to that of a horse Lion seldom attacks his prey openly He steals upon it in the manner of a cat Lions kill animals when hungry He does not kill animals for pleasure Singal male and female lion remain continuously attached to each other irrespective of the pairing season The lion remains with the lioness when the cubs are young The lioness gives birth to 2 to 3 cubs The cubs remain with the parents for 3 years The lion is known for its courage, nobility and magnanimity Livingstone goes as far as to say ' nothing that I ever learned of the lion could lead me to attribute to it either the ferocious or noble character ascribed to it else where '

The other animals are fox, blue bull, hare jackal porcupine bats bush rats

LEOPARD

According to Encyclopaedia Britannica (vol XVI pages 456) Leopard or panther is the largest spotted true cat of the world Leopards is known in India as Cheeta (Chita) (चीता) with black spots The black spots are greater on the body In the Indian leopard the black spots are larger and rosette (ie like rose) His eye is circular in shape and not linear like cats The size of the leopard is 3½ to 4½ feet in length The bases of the ears behind are black *the tips buff The hair of the cubs is longer than that of the adults* The leopard yields to none in ferocity It is exceedingly quick in its movements It seizes the prey by waiting in ambush Leapord kills more victims than it can devour at once It generally inhabits into woody districts It can climb upon the trees

According Aaeeni Akbari (Page 296 to 297) Leoperds sleep on the top of a hill or the shade of trees The leopards were caught when they fell in an Odi (ओडी) a deep hole full of grass Akbar used to catch leopards by tiring *them He hunted in Baaree बारी town (under Dholpur)* Bhatinda Nagor Jodhpur, Jaisalmer Akbar used the tame and trained leopards in an excellent manner in 18 days They were used in hunting The leopards were given 5 seers of meat every day to eat Akbar was passionately fond of leopards and hunting with leopards He had got good leopards collected

SNAKES (Detailed brief account)

Reptile- According to Encyclopaedia Britannica (vol XXIII page 136 to 176) the word reptile is derived from the latin word Reptilia which means creeping things French naturalists Lyonnet and Brison assert that reptile is a more appropriate name Aristotle was the first to deal with reptiles Laurenti tried to prove the poisonous nature of reptiles

Reptile is a group lung breathing vertebrate animal The skull is most complex The sense of smell is well developed in all reptiles

SNAKES

1 According to Encyclopaedia Britannica (vol XXV pages 285 to 292) snakes may be characterised as very elongated reptiles without limbs without eye lids and external ear openings with teeth anchoylosed to the supporting bones a bifid slender tonque which is telescoped into its basal half The recent species of snakes is about 1600 The majority of snakes are nonpoisonous The poison is secreted in modified upper labial glands or in a pair of large glands The poison is clear pale yellow fluid which reacts acid and contains about 30% of solids but this varies according to the state of concentration But cobra poison is said to be disagreeably bitter The painful wound is speedly discoloured and swollen Great swelling and discolouration extending up the limb and trunk The snakes deposit ten to eighty eggs of an ellipsoid shape Those snakes bring forth living young

2 Cobra (from page 48 to 58 from the Snakes of India by Lt Col K G Gharpurey 1944 A D)

There are 10 species of cobra but only two are found in India Cobra has well marked hood It has long ribs on the neck just behind the head with attached muscles The ribs behind the neck are shorter and smaller The neck expands laterally forming the hood The upper lip in a Cobra is big and extends from the eye to the shield containing the nostril In the Indian Cobra will be found a tiny shield wedged in between the fourth and fifth lower lip shields called the wedge shield In the Indian Cobra the shields under the tail are double On the playing of the gourd (पूगी) by the snake charmer (गोडिया) the cobra would gracefully sway side ways its hood (page 48 53 be read)

Indian cobra is usually black buff wheat coloured and occasionally brown There are red and green coloured cobras The cobra is of a sandy hue But they are rarely whitish The cobra is more or less ubiquitous snake found in the thick growth of trees in the jungle Cobra is not an aggressive snake When disturbed it attempts to escape It sways its hood and hisses and is ready to strike It is usually timid The bite of the cobra is quick snap but may be tenacious The cobra is usually diurnal in its habits They have no external hearing apparatus The cobra s eyes follow the movements of the hands and gourd of the snake man The snake sways its head to accord with these movements and not with the source of the sound In Sanskrit a snake is called Chakshushrawa (चक्षुश्रवा) which means hearing with the eyes (page 48 to 54 of snakes by K G Gharpurey)

Cobra is known as Naag (नाग or Kalinder (कालिन्द) in India Nalla pambu in Tamil Gokurra in Bengal In North west Frontier Proveince it is called Chajli In Pushtu Chaj" means a winnowing fan In Pushtu it is named also as Chamcha mar (spoon snake) In Burma itis called "Mywe Howk"

which means hissing snake In Sinhalese it is called Naya (page 56)

The young ones of the cobra are alert irritable and strike and bite viciously and is hence much more dangerous than a full grown cobra (page 52) It is never seen with a snake charmer It is dull dusty in colour This led me, like others to treat it as a separate branch of snakes In 1949 A D I met the manager of the Museum at Bombay and talked about it He told me that it was young Cobra which gets the black colour after the growth of his age He took me to the cage where this dead young Cobra was lying This corrected me About the description of snake which puts poison when a man is sleeping called Peena Saapa (पीना साँप) he said that no such snake exists as known to him He told me to send such snake to him to find out the correct position

(3) King cobra is known as Hamadryad or Naia bungarus It is very big and dangerous snake found in thick forests or in their vicinity It grows 8 to 12 feet usually Its hood and third upper lip shield is very big The end of the tail is divided In colour the full grown king cobra is yellow green brown or black King cobra is regarded as a fierce and aggressive snake It is found in Himalayas, Bengal Assam and Southern Indian forests The bite of this snake is very severe the death is certain It is known as Naag Raaj (नाग राज) or Raaj Samp (राज साँप) In Bikaner king cobra is known as Kaalinder (कालीन्द्र साँप) In Canarese it is called Kaalingaa (कालिंगा) (vide page 57 to 58) These snakes are generally covered with a white very thin cover called Kaanchalee (काँचली) (vide The Snakes of India page 57 and 58)

The cobra of black colour with red spots on its body is called Raktapanchhi (रक्तपछी) while a snake of red colour with black spots on the body is called Kumhaaraa (कुम्हारा)

(4) Krait (from page 62 to 66) is very poisonous It is not of large size It has broad plates on the belly The head is covered with shields The tail is round The central row of the scales down the back is distinctly enlarged and is more or less hexagonal There are only four shields along either side of the lower lip The plates under the tail are entire and not divided (page 62) The teeth are not absent in the Krait There are 11 species out of which 10 are found in India

Common Krait (Bungarus Coeruleus)- This common snake is usually glistening black or steel black in colour and has white linear arches across the back Krait when in full growth is 3 to 4 feet long It does not bite unless trodden on or injured It prefers to live In or near houses

Krait is called Manyar in Marathi ie in Bombay and Decan Pee un in Sind, Kawnya or Chit Kawnya in the Punjab Chitti in Bengal, Kattuvinan and Yettadivinan in Madras (now Chaanai) Valla pambu in Malabar and Kadambale in Canarese (page 64)

(5) Banded Krait (Bungarus fasciatus)- It is by far largest and stout snake In India it is found in North East as far South as Mahanadi river It may be 7 feet in length It has broad large bands of 1 to 1½ inches broad It is very beautiful It is a deadly poisonous snake In Bikaenr state it is called Parada (परड) (vide page 66 The Snakes of India page 63 to 68)

Krait and Dhomum Chitti or Chitti of Bengal Valla Pamboo of Malabar Katto virian and Anali of Madras The Godi nagera of Mysore According to Rice and the Gedi para goodoo and Pakta poola of the coromandel Coast (Russell) Kownya or Chit Kownya are names given in the Punjab and Kandor in Bengal about Kalna (so Mr Muir told) (vide page 19 and 27 poisonous Terrestrial snakes by major F Wall)

On Malabar cost it is known as Sairpoon and Moorookan In Bengal *it is called Nag samp or Kalasamp In Mysore it is Nagara havoo (vide page* 27 as recorded by F Walls above)

According to Encyclopaedia Briannica (Vol XXVIII page 108) Viper (परड) constitutes a family of poisonous snakes It has poisonous fangs in tthe maxilary bones It consists of 40 species It is desert type It produces a rustling sound It ranges from India where its known as Krait called Kuppur The head is covered with large symmetrical shield It is handsomely marked with a series of large pale Its length is 1 foot It gives birth to 21 young ones

According to the Snakes of India (by Lt Colouel K G Gharpurey 1944 page 32) Pitless Vipers was brought to the notice of Patrick Russell in 1796 A D It is beatiful There are large black spots on the body arranged in three rows The long rows of spots look like chains and hence the snake is called Chain viper It is a stout and lazy looking snake Its head is flat triangular and heavy The tail is short The ground colour of the back is light brown or buff or of a sandy hue on which there are 30 dark spots On the head letter V is marked The belly is white with small dark spots on it The nostrils are much larger The eyes are large and the pupils with a heavy speakling of golden yellow around them They prefer plains It can swim in water or climb trees This snake has a very forceful hiss Ordinarily it is disinclined to bite It does not lay eggs The young are born alive about 8 to 11 inches on birth

According to Raajasthaan Gazetter Churu page 10 the other snakes ar Baadee (बाडी) Dami (दमी) Padam Chital who are found on sand dunes in Summer

In India they are called as follows -

1 Ghonus in Marathi in Bombay
2 Chitar in Gujratee
3 Korail in Sindh

4 Kandodi In Canarese
5 Kaumadi Vinan in Tamil
6 Mandali in Malayalam in Madras State now Chennai
7 Bora and Chandra Bora in Bengal (vide Snakes of India- page 35)
They are also known-
A Mc Mahon's viper
B Levantine viper
C Horned Viper
D Two horned Viper
E Feas Viper (vide Snakes of India pages38 and 39)
1 Pit Viper is the most plentiful and widely distributed in India It is usually vivid green and rarely yellow or brown There is generally a yllow or white line on each flank The belly is whitish or greenish and may be mottled The head is flat broad and triangular The eye has a black vertically elliptical pupil with a golden yellow iris It may attain the length of 3 feet 8 inches Its bite is rarely fatal (page 43)
2 Large spotted viper (page 44)
3 Horse shoe viper
4 Cantors viper
5 Grays vipeer
6 Jerdons viper
7 Anamalai viper (vide the The Sankes of India page 44, 42 to 48)
On account of its round tail it is called (परड) tail less snake in Bikaner State
(6) Pythons snakes (Pythoninae) (vide The Snakes of India pages 79 to 81)
The name Pythons is derived from Greek origin Pythons are huge snakes of 10 to 15 feet or even 33 feet The head and body is broad The body is round and massive and the tail short and prehensile The eyes are of moderate size These snakes live on trees or near the water and are found in rocky countries They come out at night (page 79)
In India it is known as Ajgar (अजगर) The head and back are covered with diamond shaped patches of brownish or greyish colour It is liable to frequent thirst soon (page 80) I had seen python in 1962 in Kaajiranga (काजीरंगा) then under Assam (vide page 79 to 81)

General

According to Poisonous Terrestrial Snakes of British India (by Major F Wall) of 1917 A D there are 330 species already known of which 69 are poisonous including 40 are terrestrial (vide page 6) Krait is to find the enlarged vertebral row of the scales (vide page 11) Cobra (Naia Tripudians) is called Gokurrah about Calcutta (vide page 26)

पग पग मग अगमन परत चरन अरून दुति ऊलि।
ठोर ठोर लखियत उठे दुपहरिया से फूलि।।४६२।।

दूती ने सुन्दर जवान लडकी के पावो की सुकुमारता की तारीफ करते हुए बताया कि जब वह चलते समय रास्ते मे एक पग उठा कर दूसरा पग आगे रखती थी उस वक्त ऐसा मालूम होता कि मानो दुपहर के समय खिले हुए लाल फूल की सी चमक जगह जगह उसके पैरो का लाल रग इस तरह प्रकाशित कर रहा था।

The emissary informed that the colour of the feet of that young girl were brilliant red in colour Every time she proceeded forward step by step it appeared as if the glitter of the red colour of the flowers opened in the after noon was visible on this side

Note 1 The word ऊलि means उली कानी या इधर this side या ऊली यानी उस ओर that sides (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 158 और 166)

2 It is difficult to rely that the smell and red colours of the flowers was seen from the feet of the girl in her movement

3 अरून is अरुण– लाल रग red colour

4 दुति is द्युति प्रकाश– light

5 लखियत– देख लेना समझ लेना to see or understand

नीच हिये हुलसे रहत गहै गेद के पोत।
ज्यौ ज्यौ माथे मारियत त्यौ त्यौ ऊँचे होत।।४६३।।

बिहारी का कथन है कि नीच प्रकृति या आदत के मनुष्य हमेशा हृदय मे प्रसन्न रहते हैं क्योंकि उन्होने गैंद का सा गुण व स्वभाव धारण कर लिया है। गैद के चोट मारने पर वह ऊँची उछलती है। उसी प्रकार नीच आदमी का जब निरादर होता है या चोट लगती है तब वे गर्व से ऊँचे उछलते हैं।

Bihaaree has disclosed that persons of mean nature have adopted the nature of a ball They remain even when not hit by any blow happy in their heart No sooner the ball was hit by a stick it springs and goes up high The mean persons too act like the ball which when hit would go up high in pride

Note 1 हुलसे means प्रसन्न रहना to be happy to be pleased

2 The word पोत means गुणो व स्वभाव का प्रकाशन to disclose the nature and habit (vide राजस्थनी हिन्दी शब्द कोश भाग दूसरा पेज 798)

रहौ मोहु मिल नौ रहयो यो कहि गहै मरोर।
उत (दै सखिहि उराहनो) (इत) चितई मो ओर।।४६४।।

दूती ने बताया कि परकीया नायिका ने अपने प्रेमी नायक को भीड मे कई दिनो बाद देखा। उसने अपनी सखी के बहाने नायक को उलाहना दिया। उसने गर्व पूर्वक अपना क्रोध जताते हुए कहा कि हे सखी प्रेम तो समाप्त हो गया और मिलना भी बन्द हो गया। यह कहते हुए उसने नायक की तरफ देखा।

The emissary informed that the Parkeeyaa (परकीया) heroine saw her lover after several days in a big crowd of prominent persons She in pride addressed her girl friend in pretext But it was meant for that lover Oh friend the love has ended and even meeting has also been stopped She uttered those words by looking in anger towards that lover

Note 1 The word मरोर means स्वाभिमान self respect

2 The words with in the brackets were omitted by the writer

नहि हरि लौ हियरौं धरौं, नहि हर लौ अरधग।

एकत ही करि राखिये, अग अग प्रति अग।।४६५।।

दूती ने पति से सलाह दी कि अपनी पत्नि को न तो भगवान विष्णु की तरह लक्ष्मी के समान हृदय के लगाये रखे। और न भगवान शिव के पार्वती की तरह आधा शरीर चिपाये रखे। वह अपनी सुन्दर पत्नि का प्रत्येक अग अपने शरीर से चुम्बन आलिगन और समोग करते हुए एक जगह पूर्णतया चिपाये रखे। हर समय नहीं।

The emissary advised the husband how to treat his wife *She said* that neither he should keep his wife attached to his heart like Laxmee the Goddess of wealth by Lord Vishnu nor keep the half body attached like that of Parvatee by Lord Shiva He should enjoy fully every part of the body of his wife by kissing by embrassing in sexual intercourses But not at every time

Note 1 हरि is भगवान विष्णु Vishnu

2 हर is भगवान शिव Shiva

3 The word एकत means एकत्र या इकट्टा connected or collected together

ज्यौ ज्यौ बढति विभावरी त्यौ त्यौ बढत अनत।

ओक ओक सब लोक सुख, कोक सोक हैमत।।४६६।।

बिहारी ने हेमन्त ऋतु का वर्णन करते हुए कहा कि हेमन्त ऋतु मे पोह और माह के महीनो मे रात बढ जाती है। अत इस समय घर–घर मे पति पत्नि मे सभोग का समय बढ जाता है। तब सब लोग सुखी हो जाते हैं। परन्तु चकवा और चकई का रात मे विछुडने का दुख भी बढ जाता है।

Bihaaree has stated about the winter season which generally begins and lasts from December and January In winter season the cold night becomes long So it gives longer time to husband and wife for the affairs of love and sexual intercourse So all such pairs become happy in winter But the period of separation in the night between the male red legged partridge or heron and his female too increases Hence they become unhappy

Note 1 The word विभावरी means रात night (vide राजस्थनी हिन्दी शब्द कोष भाग तीसरा पेज 1305)

2 कोक is चकवा red legged partridge

3 The word ओक means घर house (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 176)

कियो सबै जगु काम बस जीते जिते अजेइ।
कुसुम सरहि सर धनुष कर अगहनु गहन न देइ।।४६७।।

बिहारी ने मार्ग शीर्ष के महीने का वर्णन करते हुए बताया कि इस महीने मे ससार के सब लोगो को काम यानी विषय वासना ने वश मे कर लिया। उसने न जीते जाने वाले ऋषि मुनियो को भी जीत लिया। इस महीने ने कामदेव को अपना प्रभाव जमाने के लिये धनुष और बाण भी नहीं उठाने दिया। अत इस महीने मे पत्नि को पति के साथ अपना मान नहीं करना चाहिये। सभोग का आनन्द लेना उचित है।

Bihaaree described the power and action of the month of Maarga Sheersa (मिगसर) (November) in this world He has stated that in this month all people develope their intention towards the affairs of love Even saints who were not to be effected too are won and brought under control This month did not allow the Cupid the God of the affair of love to act by taking his bow and arrows in hand

Note 1 The word अजेय means अजै यानी अजय who can not be conquered

2 The word कुसुम सरहि means कुसुम बाण धारण करने वाला कामदेव the Cupid the God of the affairs of love who holds arrows of flowers or बसन्त the spring (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 248) सरहि means तीर या बाण arrow

3 Even Bhagvaan Sri Krishan has praised the month of Marga Sheersa (मार्ग शीर्ष) (मिगसर) in verse No 35 of the tenth Chaper of Geetaa He informed Arjun that he was Vireehatasaam (वृहत्साम) among Sruities (श्रुतियो) Gaayatree Chhanda in verses spring in seasons and Maarga Sheersa (मार्ग शीर्ष) among months

वृहत्साम तथा सम्ना गायत्री छन्दसामहम्।
मासाना मार्गशर्षो हमृतना कुसुमाकर।।३५।।

मिलि विहरत विछुरत मरत दपति अति रस लीन।
नूतन विधि हेमत सबु जग्यै जुराफा कीन।।४६८।।

बिहारी का कथन है कि हेमन्त ऋतु मे दम्पति यानी पति और पत्नि जागते रह कर सभोग करके उसके रस का बहुत आनन्द लेते हैं और वे मिल कर साथ-साथ भ्रमण करते हुए विहार करते हैं। विछुरने पर सभी जुराफा के समान मरने लगते हैं। विधाता ने हेमन्त रितु मे यह नया गायब होने या मरने का तरीका बना दिया है।

Bihaaree has stated about the condition of the husband and wife In winter's cold night the husband and wife keep awak and enjoy sexual intercourse very much They wander together in joy But it is said that on

separation they remained alive as if dead like a giraffe The creator of this world has made this another method of dying in the world

Note 1 The word जुराफा is an African animal like a camel in shape This giraffe has a very long neck and legs It is said that it remained in a pair But on separation giraffe would die

2 The word जग्वै means जावणो या बीतना गायब होना मरना to come to an end to disappear or to die (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 443) But जावे also means to remain awakened

3 विहरत means भूल जाना to forget

4 The word लीन means तल्लीन या डूबा हुआ deeply involved

छकि रसाल सौरभ सनै, मधुर माधुरी गध।
ठौर ठौर झौरत झपत भोर झौंर मधु अध।।४६६।।

बिहारी ने वसन्त ऋतु का वर्णन करते हुए बताया कि इस समय आम की मजरी से तृप्त या सन्तुष्ट करने वाली सुगध आ रही है। यह सुगन्ध मदिरा या शराब के समान मधुर व मस्त करने वाली है। या मानो माधुरी लता फूलो की मधुर सुगन्ध से भरी है। भवरो का झुड जगह जगह आपस मे लडता झगडता हुआ मदिरा जैसी सुगन्ध पर शहद के लिये अधा होकर पास मे फिरता या उडता हुआ झपटता या उन पर टूट पडता है।

Bihaaree has described the spring season He said that in spring the manjaree ie corolla or petal of the mango trees was full of sweet smell to please all Or it was best like wine to make them as tasteful or frolicsome or playful In the alternative the fine creepers were full of sweet scented flowers So the groups of black bees were hovering around those mango trees and creepers- fighting amongst themselves and rushing on that attraction like that of best wine to obtain honey

Note 1 The word रसाल means रसीला आम का पेड mango tree which produced best juicy mango fruits (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1128)

2 The word माधुरी means मदिरा या शराब wine or माधुरी लता best creeper (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1039)

3 The word झौरत means झगडो यानी लडाई झगडो to fight या झोड झगडा टटा या विवाद to fight or dispute or discussion (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 463 और 477)

4 छकि is छकना– to be fully satiated with food

5 The word झौर means झुड या समुदाय या टोला a group

पल सौहै पगि पीक रग छल सौहे सब बैन।
बल सौ है कत कीजियत, ए अल सौ है नैन।।५००।।

दूती ने बताया कि जब पति रात भर परकीया गमन करके घर आया तो उसकी खडिता असन्तुष्ट पत्नि ने उसे फटकारा। उसने कहा था कि उसकी आँखे लाल हो रही थी व अलसाई

हुई थी। उसकी बाते छल से भरी हुई थी। वह बालक की तरह नादानी से शपथ क्यो ले रहा था।

The emissary informed that the husband returned home after attending and living with Parkeeyaa girl in the affairs of love The dissatisfied wife remonstrated him She said that his eyes were red as if on account of spittal of the chewed betel leaf His eyes were red on account of not sleeping in the night and were full of laziness His words were meant to defraud her Why he was taking oath like an unwise child

Note 1 The word पगि means भरी हुई full

2 The word बल means नादान बालक unwise child

3 The word सौ है means शपथ oath or सामने infront

4 पीक is पान का रस या गरज नागर बेल का पता juice of the betel leaf of Naagar Bela (creeper)

5 बैन is वचन कथन– promise assert or state firmly

कत लपटैयतु मो गरै सोनजुही निसि सैन।
जिहि चपक वरनी किये गुल लाला रग नैन।।५०१।।

दूती ने बताया कि पति से पर स्त्री गमन से नाराज होकर पत्नि ने उसे फटकारा। उसने कहा कि वह उसके गले से क्यो लपटता था। वह अब बदल चुकी थी। वह अब वही लडकी नहीं थी। जिसने सोनजुही के फूलो के सोने के से रग से व चपक के फूलो के पीले रग से उसके साथ रात भर सो कर जागते रख कर उसकी आँखो के गुलाब के फूल की तरह गुलाब व लाल रग का बना दिया था।

The emissary informed that the wife became very angry with her husand for his connection with a Parkeeyaa girl She said why he was embracing and joining his neck with her She was not that same girl now who with her golden colour like the flowers of Sonjuhee and yellow saffron coloured body like the colour of Champak flowers had slept the whole night with him and had made his eyes red or rosy like the flowers of rose on account of awakening

Note 1 गरै is कठ गर्दन–गरदन neck or throat

2 The word सैन is of the form of सोवता या सोना सोते समय to sleep in the night (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1525)

3 The word गुल means गुलाब rosy like the flowers of rose bush or लाल red

4 The verse relates to the conduct of Prodhaa (young girl) who is very skilful in talking She has expressed her anger cleverly

नैंकु उतै उठि बैठिये कहा रहे गहि गेहु।
छुटी जाति नह दी छिनुकु महदी सूकन देहु।।५०२।।

दूती ने स्वाधीन पत्नि का वर्णन किया है। उस जवान पत्नि ने अपने हाथ के नख के मैंहदी लगा रखी थी। पति की उपस्थिति से उसे पसीना आ रहा था। अत मेहदी सूख नहीं रही थी। पत्नि ने पति से कहा कि वह उठ कर थोडी देर बाहर बैठ जावे। उसने घर को क्यो पकड रखा है। थोडे समय मे मेहदी नख मे छूट कर नीचे गिर जावेगी। कुछ समय तक मेहदी तो सूखने दे।

The emissary informed that the wife had applied Mehandee on the nail of the finger of her hand The presence of the husband had caused perspiration to her and so the Mehandee could not dry up The wife asked her husband why he had confined himself in the house He should go out and sit out side the house for some short time failing which the wet Mehadee would not dry up and fall off from the nail He should at least go away till the Mehadee dried up

Note 1 The word नह is the cant form of the word नहराळ यानी तीक्षण नख sharp pointed nails (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 668) The word दी means लगाई हुई applied

है हिय रहति हई छई नई जुगति यह जोइ।
डीठि हि डीठि लगै दई देह दूबरी होइ।।५०३।।

बिहारी ने बताया कि देखिये ससार की यह नई रीति है कि हया दया यानी लज्जा और दया उसके ह्रदय मे छाई रहती है। हे दई विधाता आश्चर्य तो यह है कि आँखो से आँखे मिलने से प्रेम उत्पन्न होता है। परन्तु इसका असर आँखो पर नहीं होता। ह्रदय पर प्रभाव पडता है और शरीर दुबला या कमजोर हो जाता है।

Bihaaree was surprised and stated that Oh! God the creater of the world he is wonder struck by the new manner of the action His heart is full of shyness of that strange action He is also feeling for the kindness The eyes meet eyes love is created But the eyes do not suffer from any loss That action of the eyes affects the heart The result is that her body goes down in health and becomes lean and thin

Note 1 The word हई is of the form of हया–दया which means लज्जा और दया shyness and kindness (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1544)

2 देह is शरीर body

3 The word डीठि means दृष्टि या नजर eye sight

लटुबा लौ प्रभु कर गहे निगुनी गुन लपटाइ।
वहे गुनी कर तै छुटयौ निगुनी (ये) है जाइ।।५०४।।

बिहारी ने भगवान के सर्वश्रेष्ठ अधिकार का वर्णन करते हुए बताया कि प्रभु– भगवान या ईश्वर या उसका रूबानी या रूबरू जयसिह आमेर के राजा का इतना ज्यादा अधिकार था कि अगर वह गुण हीन व्यक्ति का हाथ पकडे यानी सहायता करे तो वह गुणहीन भी लटटू की तरह डोरी के लपट कर घूमने लगता था। परन्तु अगर भगवान गुणी पुरुष से अपना हाथ खींच

लेते थे तो वह गुणवान मनुष्य भी बिना डोरी का लटटू बन जाता या माना जाता था।

Bihaaree has praised and described the powers of God Almighty If God Almighty on account of his mercy aided any demented person He became full of virtues like a top put on to spin without any thread If the God went against a qualified person he became or was considered at fault like a top with out the thread to turn him round The same was the condition of a man infront of Raja Jai Singh of Amber

Note 1 The word गुन means गुण या कुशल या डोरो या डोरी skill or virtue or thread

2 लटुबा is लटू– top to spin the top

छिनुकु छबीले लाल वह नहि जो लगु बतराइ।
ऊख महूख पियोख की तौ लगि भूख न जाइ।।५०५।।

दूती ने कहा कि हे छबीले रसिक कन्हैयालाल– भगवान श्री कृष्ण वह जवान छिनाल लडकी लज्जित होकर या शरमा कर आप से बोलती नहीं थी। यदि वह अपने मधुर वचन से बोली तो उसकी वह बाणी ऊख के समान रस युक्त या महुअे का रस या शहद के व अमृत के समान आपको सर्वश्रेष्ठ लगेगी और आप को उसकी बोली की लगी हुई भूख कभी नहीं मिटेगी।

The emissary informed Lord Sri Krishan about the sweet tune of a fraudulent young girl She was not talking to him for shyness Oh amorous Lord if she spoke to him in her sweet voice he would like it very much It would appeal to him like the juice of sugarcane or honey of Mahavaa tree or nectar His hunger to hear her tune or sound would never be quenched or satisfied even for a moment

Note 1 The word छिनुकु is छिनाल fraudulent

2 The word महूख is the cant form of the word महुओ which means महुओ वृक्ष tree known as महुआ (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1024) According to Aaeeni Akbaree page 75 the Mahuwaa (महुआ) tree resembles the mango tree Its wood is used for building purposes The fruit is called Gilaunda and yields an intoxication like liquor (vide page 75) It is under stood that wine is made of Mahuwaa flowers and fruits

3 The word पियोख is of the form of पीयूष or पीयूख which means अमृत nectar

4 ऊख is ईख sugar cane

अगुरिनु उचि भरू भीति दै उलवि चितै चख लोल।
रूचि सौं दुहुँ दुहुनु कै चूवै चारू कपोल।।५०६।।

दूती ने बताया कि नायक का पडोस की परकीया लडकी नायिका से प्रेम था। अवसर आने पर वे अपनी अपनी छत के ऊपर चढ गये। अगुलीयो पर ऊँचा होकर तथा दीवार पर भार देकर चचल नेत्रो से चारों तरफ देखकर दीवार का उल्लघन करके अपनी रूचि व तीव्र इच्छा से दोनो ने अपने सुन्दर गालो का चुम्बन किया।

The emissary informed that the neighbouring girl was involved in love with her neighbour There stood one wall between them On a suitable opportunity both of them climbed on the upper roof of their houses Both of them raised themselves up on the fingers of their feet The burden of their weight was put on the wall between them Thus they crossed over the wall and kissed the beautiful cheeks of each other with a very keen desire

Note 1 The word उलवि is of the cant form of the word उलघणो which means लाँघना या उल्लघन करना to cross over the other side (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 157)

2 It also means पुकारणो या प्रेम से बुलाना to call in love

3 The word लोल means चचल agile (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1235)

4 The word चूवै is चूमा चूमे– kissed

नागरि विविध विलास तजि वसी गवेलिनु मॉह।
मूँढयौ म गुनियौ कितू हूठयो दै इठलाह।।५०७।।

बिहारी ने गाँव की औरतो का वर्णन इस दोहे मे किया है। बिहारी ने कहा कि हे नगर की रहने वाली चतुर स्त्री वह विविध तरह से विलास करना अर्थात चाल चलन व रहन–सहन करना छोड दे क्योकि वह गाँव की गँवार औरतो मे बस रही थी या रह रही थी। वरना वे गाँव की गँवार औरते उसे मूर्ख गिनेगी और गँवारपना दिखावेगी यानी धक्का देगी या मजाक करके घमड व नखरो से अपना बडप्पन दिखा कर उद्दण्डता करेगी।

In this verse Bihaaree has given a description of the women in the villages He advised a clever resident of the city to give up her manners and method of living and character As she was living amongst the mannerless women of the village she should make a change If not the women in village would behave with her in a rude way They would consider her foolish and would either push or elbow her away or make rude jokes in boast showing their superiority

Note 1 The word गवेलिनु is गाँव की गँवार औरते the rude or mannerless women of the village

2 The word मूढयौ means मूर्ख foolish

3 The word इठलाह is the cant form of इठलाना which means घमड व नखरो से अभिमान से अपना बडप्पन दिखाकर उद्दण्डता करना to show their superiority in a boast and quarrel (vide मानक हिन्दी कोश भाग पहल पेज 306)

4 The word हूठयौ means गँवरपना दिखाना to behave rudely

विथुरयौ जावकु सौति पग निरखि हँसी गहि गाँस।
सलज हँसौ ही लखि लियौ आधी हँसी उसासु।।५०८।।

दूती ने बताया कि सुन्दर जवान पत्नि अपनी सौत के पैरो से बिखरी हुई मेहदी लगी

हुई देखकर द्वेष या ईर्षा के कारण हँसी क्योकि उस गँवार सौत को मेहदी भी लगानी नहीं आती थी। परन्तु जब उसने अपने पति को लज्जा युक्त देखा तो उसे पता चला कि वह मेहदी उसके पति ने ही लगाई थी। अत वह आधी ही हँस पाई थी कि उसे दुख या खेद से ऊँची श्वास लेने पडी।

The emissary informed that the young girl saw the scattered Mehandee foolishly applied to the feet of her cowife But when she saw her husband smiling in shame she leamt that the Mehandee was applied by her husband with trembling hands So she had to stop her laughter in the middle She had to take deep breath or exhale in sadness or sorrow

Note 1 The word विथुरयो means विखरा हुआ scattered

2 The word जावकु is form of जाव which means मेहदी Mehandee (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 443)

3 The word गाँस means गाँसु या द्वेष बैर ईर्षा enemity or jealousy (vide मानक हिन्दी कोश भाग दूसरा पेज 93)

4 The word उसाँसु means उसास या ऊँची दुख से श्वास लेना to exhale in sadness (vide हिन्दी अंग्रेजी श्बद कोश पेज 74)

मो सौं मिलवत चातुरी तूँ नहि भानति भेउ।
कहे दे तु यह प्रगट ही प्रगटयौ पूस पसेउ।।५०६।।

सखी ने जवान लडकी नायिका से कहा कि उससे मिलकर वह अपनी चतुराई उसे दिखा रही थी। वह अपने विचारो का रहस्य नहीं खोल रही थी। पूस के महीने की सरदी मे उसके शरीर मे आया हुआ पसीना उसका नायक से प्रेम प्रकट कर रहा था।

The girl friend rebuked the young girl heroine She said that the heroine was showing her clevemess in talking with her She was not disclosing the secret of her intention The appearance of perspiration on her body in the cold month of Poosa (पोह) ie December was sufficient to prove her love with the hero The word Poosa also includes Paush (पउस) which is also पीह

Note 1 The word भेउ means भेद या रहस्य secret

2 The word भानति means भान या विचार intention (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 958) भाना means अच्छा लगना to be liked

3 It is difficult to agree that the girl perspired in the coldest month of December at the mere sight of her lover The assertion of perspiration in the cold month of December is a mere unnatural exaggeration Perspiration would not appear in winter season

सही रगीलै रतिजगै जगी पगी सुख चेन।
अलसो है सौहै कियो काहे हँसौ है नेन।।५१०।।

दूती ने नायिका को कहा कि उसके आलस और प्रेम से भरे हुए नेत्र हँसना शपथ लेना क्या दिखा रहे थे। दरअसल मे सही व सच्ची बात यह थी कि रति यानी समोग करने व

चैन से सुख से प्रेम मे अनुरक्त होकर वह रात भर जागती रही थी।

The emissary told the heroine that whether her eyes full of laziness and love showed her laughing or her taking an oath In fact the truth was that she was involved in the affairs of love and had to remain awakened the whole night It was enough to establish that she was consciously busy in enjoying sexual intercourse through out the night

Note 1 The word रगीलै means प्रेम से भरे full of love

2 The word रति means समोग या काम वासना the sexual intercourse (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1120)

3 The word जगी means जागणो यानी रात भर जागते रहना to be awakened into the whole night (vide राजस्थानी हिन्दी शब्द कोश भाग प्रमि पेज 436)

सौं है हू चॉहयो न ते, केती घाई सोह।
ए हो क्यो बैठी किये, ऍंठी ऍंवठी भोह।।५११।।

दूती का कथन है कि नायक के साथ कई सखियाँ अभिमान करने वाली नायिका को मनाने गई। उस नायिका के सामने कितनी ही शपथ दिलाई गई। परन्तु नायिका ने चाह कर या इच्छा करके नायक की तरफ देखा तक नहीं। इस पर नायक चला गया। तब सखियों ने नायिका से कहा कि भोहे नायक ने प्रेम मे झूठी या जूठी कर रखी थी। उसके अभाव मे अब वह उन भोहो को टेढी व ऊँची किये क्यो बैठी थी।

The emissary stated that the hero along with his girl friends went to the proudy heroine to reconcile and satisfy her Several oaths were taken by the hero in her presence But she did not look at it him with any desire to compromise Then he went away Hence the girl friends of the heroine told her that her eye brows were eaten or kissed by the hero in love with her Why she was sitting with curved and high eye brows in his absence

Note 1 This was the normal act of an angry girl

2 The word ऍंठी is झूठी/जूठी या खाकर छोडी हुई eaten or kissed

3 The word ऍंवठी means ऐटी हुई या टेढी curved

4 The word टैठी of Alwar verse No 987 is the cant form of the word टेढी which means curved in form Its meaning is similar to ऍंवठी of this verse

ही औरै सी है गई, टरी औधि कै नाम।
दूजै कै डारी खरी बौरी बौरे आम।।५१२।।

दूती ने बताया कि जवान लडकी नायिका के पति के घर लौटने की अवधि या समय की सीमा टल जाने पर उस पत्नि का मन या हृदय और ही तरह का यानी अस्वाभाविक हो गया। इसके अलावा आम के वृक्ष में लगी बौरे यानी मजरी ने सभोग की इच्छा उत्पन्न करके उस पत्नि को पूरी तरह से बावली या पागल बना दिया था।

The emissary informed that the young girl the wife was up set on the expiry of time affixed by the husband to return home In addition to it the

appearance of corolla and flowers on the mango trees created keen desire of sexual intercourse in her So the wife became really mad

Note 1 The word बौरी means बावली पागल mad

2 The word औधि is अवधि या सीमा the expiry of the time fixed

3 बौरे is पके हुए आम– ripe mangoes or थैला– bag

कहा कुसुम को कोमुदी, कितक आरसी ज्योति।
जा की उजराई लखे ऑखि ऊजरी होति।।५१३।।

दूती ने सुन्दर जवान लडकी की सुन्दरता का वर्णन करते हुए कहा कि उस जवान लडकी के सौन्दर्य को देखने से आँखे भी उज्जवल और प्रकाश से चमकीली हो जाती थी। उसके सामने फूलो का पीला यानी केसर का सा रग चान्दनी का प्रकाश और दर्पण का प्रकाश क्या चीज था– यानी बहुत तुच्छ या व्यर्थ सा था।

The emissary praised the beauty of a young girl She was so beautiful that the mere looking at her would make the eyes of the spectator bright and brilliant In comparison to her colour the yellow or saffron colour of the flowers the bright yellow light of the Moon in the night and glitter of the mirror was no match to her beauty

Note 1 The word आरसी is दर्पण mirror

2 The word कौमुदी means रात की चाँदनी का प्रकाश bright yellow light of the Moon in the night

3 It is difficult to think that the colour of her beauty was better than the light of the Moon

4 The word ऊजरी means उज्जवल– bright like light

पहिरति ही गौरिहि गरै यॉ दौरी दुति लाल।
मनो परसि पुलकित भई बोलसिरी की माल।।५१४।।

दूती ने बताया कि जब जवान सुन्दर लडकी ने अपने गौरे रग के गले मे बोलसिरी के सफेद फूलो की माला पहनी थी तभी बहुत ही शीघ्र मानो वह माला दौड कर लाल रग की हो गई। ऐसा अन्दाज लगाया जा सकता था कि मानो वह माला उस सुन्दरी को स्पर्श करते ही पुलकित यानी प्रसन्न हो कर रग बदल गई थी।

The emissary informed that a young girl heroine put the necklace of the whitish coloured Bholasaree flowers on her saffron coloured neck The necklace turned or atonce appeared red in its colour It may be presumed that the necklace of whitish colour became pleased on touching the neck of that girl and appeared red The lifeless necklace had no effect The colour of her body had made it appear red

Note 1 The word गौरिहि means गोरा या फीका केसरिया रग the white or light saffron colour

2 According to Aaeeni Akbaree (pages 81 item No 2) the flowers of

Bholsaree (बोलसिरी) were whitish in colour during the rains The Bholsaree plant is smaller than jasmin Its petals were indented When dry the flower smells better The tree resembles the walnut tree It flowers in the tenth year (vide page 89 item 10) It may be noted that Bholsaree is included in sweet Indian fruits as noted on page 70 It is apparent from page 75 that Bholsaree tree is larger and handsome The fruit has an orrange colour and resembles the jujube (बेर ie plum) The tree बोलसिरी may be बकुलश्री was called बकुल या मकुल या मकुलसी– मौलसिरी But this fact was not found in Aaeeni Akbaree

3 It is difficult to believe how the white or yellowish or saffron colour of the body of the girl had made whitish flower appear red It is against the formula of colours It can not also be relied upon that the necklance of flowers became pleased in touching the neck of the girl It is also unnatural

4 According to Aaeeni Akbaree page 102 the nature of colours runs as follows -

(1) White and black are original colours

(2) White when mixed with a large proportion of impure black will yield yellow

(3) White and black in equal proportion will give red

(4) White when mixed with a large proportion of black will give bluish green

(5) Cold makes a juicy body white

(6) A dry body makes black

(7) Heat and cold make the change in colour of a body

(8) Subject to the heavenly bodies like the Sun the influence would make the original or actual change in colour

रस भिजिये दोऊ दुहुनु तौ टिकि रहे टरै न।
छवि सौं छिरकत पेम रग भरि पिचकीइँ नैन।।५१५।।

दूती ने नायक और नायिका के होली खेलते समय प्रेम का वर्णन किया है। दोनों नायक और नायिका प्रेम रस से अनुरक्त या भीगे हुए थे। दोनो एक जगह पर ठहरे हुए या टिके हुए थे। वे वहा से हटते नही थे। वे दोनो अपनी आँखो रूपी पिचकारी से अपनी सुन्दरता का प्रेम रूपी रस छिडक रहे थे। वे इस तरह अपना प्रेम दिखा रहे थे।

The emissary informed all concerned about the conduct of the hero and heroine while playing faaga (फाग) on Holee festival Both the hero and the heroine were attached to each other for their love Both of them had taken their stand at one place They were not prepared to leave that place Both of them were exchanging the glances of their eyes which were used as a syringe in throwing or passing through the love for their beauty They thus indicated their love

Note 1 The word टिकि is टिकना– टिकाऊ– to stay or to last for long time

2 The word तक रहे of Alwar verse No 508 means to see were a target It was as good as the टिकि रहे of this verse which stand at one place without any change

3 The word छवि is सुन्दरता beauty

4 छिरकत is of the form छिडकना to sprinkle

5 The word पिचकीयाँ means पिचकारी syringe

कारे वर डरावने कत आवत इहि गेह।
कै यॉ लखी सखी लखै लगे थरथरॉ देह।।५१६।।

दूती ने बताया कि एक सुन्दर लडकी श्री कृष्ण को उसके घर आते देख कि वह काले डरावने रग वाला पुरुष यहाँ कई दफा आया था। वह क्यो आता था। उ से कहा कि इसको देखते ही उसका शरीर काँपने लगता था। उसका शरीर प्रेम से परन्तु उस नायिका को लोक लज्जा का भय था।

The emissary informed that as soon as Sri Krishan reached house the beautiful young girl told her girl friends as to why the black man was coming at her house She had seen him there several time appearance of this man she bacame up set and was trembling on ac her fear of defamation She has thus expressed her fear from Lord Sr while she was concealing her love for him

Note 1 कारे डरावने– काला रग भय पैदा करने वाला। The colour of bo Krishan was साँवला a little blackish But it was not so dark as to caus any one This assertion is wrong

2 The word बाँ means वह he or him or she

3 The word थरथरॉ means थरथर which is कँपन या काँपना या धूजणा to shiver to tremble (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज

कर के मीडे कुसुम लौ गई विरह कुम्हिलाइ।
सदा समीपिनि सखिन हूँ नीठ पिछॉनी जाइ।।५१७।।

दूती ने विरह मे नायिका के दुख का वर्णन किया है। वह नायिका पत्नि वि से मसले हुए फूल की तरह कुम्हिला कर व्याकुल हो गई थी। हमेशा साथ मे या पास सखियाँ भी उस बडी मुश्किल से पहचान सकती थी।

The emissary disclosed the condition of the heroine wife on se from her husband On separation from her husband the wife becam like a flower crushed by hand She became so lean and thin that ever friends who daily lived with her could hardly recognise her

Note 1 The word मींडे means मृदित या मसला हुआ the crushed

2 नीठ means कठिनाई से या मुश्किल से with difficulty

3 समीपिनि means पास मे रहने वाली the girls who lived near he

4 It is difficult to accept that the girl on separation from her h

became so thin in body that she was not recognised by her girl friends This fact is wrong

चितवत जितवति हित हिये, किये तिरछौं नैन।
भीजै तन दोऊ कयै, क्यो हूँ जप निवरेन।।५१८।।

दूती ने बताया कि शरद ऋतु मे नायक और नायिका पानी मे खडे हुए एक दूसरे को तिरछी नजर से देख रहे थे। उस समय वे अपना प्रेम प्रदर्शित कर रहे थे। जप करने के बहाने दोनो पानी मे भीगे हुए खडे काँप रहे थे। परन्तु प्रेम की दृष्टि की वजह से उनका जप समाप्त ही नही होता था।

The emissary informed about the hero and heroine who loved each other were standing in the water in to the winter season They were looking at each other with side glances and were expressing their love in that manner As their body was wet in the water in the cold season they were trembling They were reciting their prayer and muttering the words on the pretext of the prayer They continued that prayer but in fact they were disclosing their love at that time

Note 1 The word हिये is हृदय या प्रेम heart or love

2 The word जितवति means जताते हुए या दिखाते हुए expressing their love

3 The word जितवति of this verse is better than the word चितवत of Alwar verse No 511 चितवत meaning to see

4 The word तिरछौं means slanting or curved glances

5 निवरेन is हटाना या समाप्त करना to remove or finish to put to an end

कियो जु चिबुक उठाइ के कपित कर भरतार।
टेढियै टेढी फिरत, टेढे तिलक लिलार।।५१९।।

सखी ने बताया कि पति ने अपनी रूप गर्विता पत्नि की ठोढी उठा कर काँपते हुए हाथ से उसके ललाट पर तिलक किया था। हाथ कापने की वजह से वह तिलक भी टेढा ही लगा था। उस टेढे तिलक के कारण वह पत्नि घमड मे अपना अभिमान दिखाती फिरती थी।

The girl friend of the wife who was proudy for her beauty informed that as her husband marked a Tilak ie a mark on the forehead of the wife of red powder with his trembling hand the mark was put in a slanting position on her forehead The slanting Tilak made her wander here and there in great pride

Note 1 The word तेढे of Alwar verse No 512 is the cant form of the टेढे of this verse which means curved or slanting form

2 चिबुक is ठोडी– chin

3 The word टेढी here means गर्व घमण्ड pride

4 The word टेढियै means टेढाई या बाँकापन या उद्‌दडता curved boast or offensive manner (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 491)

5 लिलार is माथा लिलाड ललाट forehead

भौं यह ऐसौ ई समो जहाँ सुखद दुख देत।
चैत चाँद की चाँदनी, डारति किये अचेत।।५२०।।

पति के वियोग मे पत्नि ने अपनी सखी को बताया कि विरह मे ऐसा ही समय आ गया था जब सुख देने वाली चीजे भी भयकर दुख देने लगती थी। चैत के महीने की चन्द्रमा के प्रकाश की चाँदनी रात जो सभोग की भावना पैदा करने वाली थी वह उसे भयकर तरीके से अचेत यानी बेहोश व व्याकुल कर देती थी।

The wife informed her girl friend that the articles which generally cause happiness were causing her fearfull sorrow on the separation of her husband at that time The bright night with the light of the Moon in the month of Chaita ie March which aroused the feeling for the affairs of love, was making her sorry in the absence of her husband

Note 1 The word डारति means भयकर डराने वाला fierce or terrible or full of fear (vide राजस्थानी शब्द कोश भाग प्रथम पेज 512)

2 चाँदनी means चन्द्रमा का प्रकाश Moonlight

3 The word डारति is भयकर तरीके से– in dreadful or horrible manner

4 The verse number 519 has been marked at two places

कत कहियत दुखु देन को, रचि रचि वचन अलीक।
सबै कहा उ रहयो लखे लाल महाउर लीक।।५२१।।

दूती ने बताया कि लाल या कन्हैयालाल श्री कृष्ण रात भर घर से बाहर रह कर सबेरे अपने घर गये तब उनकी पत्नि ने श्री कृष्ण से कहा कि वे उसे झूठी दिलचस्पी से बाते बना कर क्यो दुखी करते हैं। उनके शरीर पर मेहदी की लकीर उसके दिल को आँखो से दिखाई देना तब उनकी सभी बातो का करना व्यर्थ व वृथा हो जाता है।

The queen of Sri Krishan remonstrated him when he returned home at day dawn after spending the whole night outside in the affairs of love She told him that why he was making her unhappy by telling her false or fraudulent but concocted talks The appearance of the red line of Mehandee on his body was sufficient to disclose the falsehood of his tricks

Note 1 The word अलीक means झूठी या मन मानी बाते false or fraudulent talks

2 The word लाल is कन्हैया लाल श्री कृष्ण Lord Sri Krishan

3 The word उ is the cant form of उर या हृदय heart

4 The word रचि या रुचि is दिलचस्पी– interest or liking

लौपै कोये इन्द्र लौ रोपे प्रलो अकाल।
गिरिधारी राख सबै गो गोपी गोपाल।।५२२।।

बिहारी ने भगवान श्री कृष्ण की दया और अपूर्व शक्ति का वर्णन इस दोहे मे किया है। इन्द्र ब्रज पर कोप करके व नाराज होकर समय से पहले प्रलय करना चाहता था। गोवर्धन पहाड धारण करने वाले गिरधारी श्री कृष्ण ने ब्रज के निवासी गोपियो गोपाल यानी ग्वालो व गायो

की रक्षा की थी। और इन्द्र जैसे शक्तिशाली को लुप्त कर दिया था। भगा दिया था। अत वही भगवान श्री कृष्ण सब की रक्षा करेगा।

Bihaaree has brought into lime light the supernatural powers of Sri Krishan who was called Girdhaaree as he had lifted up the Gowardhan hill on his hand when powerful Indra grew angry on the Braj region and wanted to destroy it along with the world like Pralaya (प्रलय) before much time Sri Krishan saved all the living beings of Braj like Gopee women Gawaalas (ग्वाला) ie cow boys or cow herds and cows That God Almighty would save or protect all

Note 1 The word रोपे means अड कर या सम्पादन करके to stick up or to establish or set up (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1181)

2 The word प्रलौ means प्रले यानी प्रलय the destruction of the whole world (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 814)

3 Was the destruction of the world not beyond the powers of Indra the king of Gods (देवताओं) Indra could only destroy the Braj region by sinking it under the water The destruction of the whole world was beyond the powers of Indra It is a mere exaggeration

4 The superiority after Lord Sri Krishan has been expressed about the conduct of Laakhaa Phulaanee Oonar (ऊनड) and Hema Hidaaoo kings On being asked an old woman who had seen them going replied that a lac kings like Laakhaa passed eight like Oonar (ऊनड) but no one was equal to Hema Hidaaoo

लाखे सरीखा लख बहया ऊनड सरीखा आठ
हेम हिडाऊ सरिखा मळे न बहसी बाट।

5 The lives of great men make us sublime and remind us many things Greatness generally falls upon great men and little men are ignored The glories of great men state that they were not substantial things but were mere shadows There was no armour against fate It is appearent from Ramchant Manus Lankaa Kaand (राम चरित मानस– लंका काण्ड verses 52 onwards) that in the battle between Megh Naada and Lakshman happiness of Lord Ram swiftly flew away and little victim soldiers of Raavan (रावण) began to play in joy Lord Ram could not be at rest with in his scared chest Megh Naada fired a rocket which hit Lakshman who became senseless (vide last lines of verse number 54)

बीर घातिनी छाडिसि साँगी
तेज पुंज लछिमन उर लागी
मुरुछा भई सक्ति के लागे
तब चलि गयउ निकट भय त्यागे।५४।

The Vaidyaa (वैद्य) or physician asked for the drug which was available on the hill only in the Himaalyan hill range

कहा नाम गिरि औषधि जाहु पवन सुत लेन।।५५।।

But monkey God Hanuman could not identify that plant of the medicene So he lifted that hill up and took it to Lord Rama at Lankaa (now Ceylon)

देखा सैल न औषध चीन्हा
सहसा कपि उपारि गिरि लीन्हा।
गहि गिरि निषि नभ धावत भयऊ
अवधपुरी ऊपर कपि गयऊ।।५८।।

Thereafter that physician served the required medicine to Lakshman who at once got up in pleasure

तुरत वैद तब कीन्हि उपाई।
उठि बैठे लछिमन हरखाई।। (Just below verse 61)

But no body calls Hanumanji the lifter of the hill from Himaalya valley to Lankaa a very long distance as Giridhar (गिरिधर) a hill lifter like Sri Krishan

It is apparent from verses 152 522 526 and 611 of Bihaaree that Indra the king of Gods became angry with Braj region Under his order numerous clouds began to jointly rain water cats and dogs to sink that Brij region under water But Lord Sri Krishan saved the people of Braj and the cows He demolished the pride of Indra by lifting up the Goverdhan hill on his hand to protect the Braj region Thereafter Sri Krishan began to be called Giridhar (गिरिधर) hill lifter

Hari Daas popularly known as Giridhar poet has belittled the valour of Hanumanji and has stated

साँई गिरिधर गिरि धरयो
गिरिधर कह सब कोय।
हनुमान गिरिधर धरयो।
गिरिधर कहे न कोय।।

This verse of the poet has fully disclosed the truth

ढौरी लाइ सुनन की कहि गोरी मुसकात।
थोरी थोरी सकुच सों भोंरी भोंरी वात।।५२३।।

दूती ने कहा कि एक जवान लडकी ने नायक के सामने बाते की। उस गोरे रग वाली लडकी व पशु चराने वाली गवार बालिका ने थोडी बहुत लज्जा से सकुचित हुए सरल व सीधे भोलेपन से मुस्कराते हुए बाते की। उन बातो को सुनकर नायक प्रसन्न हो गया।

The emissary informed that the beautiful young girl of white complexion talked for a short time in the presence of the hero like a shepherd

girl in a simple and innocent manner while smiling On hearing her the hero liked her talk and bacame happy

Note 1 The word ढौरी means ढोर या पशु या ढोर चराई अर्थात पशुओ को चराने वाली गवार लडकी the shepherd girl who grazed the animals lacked manners (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 530) This Maarwaaree word is much better than the meaning धुन या उत्कृष्ट अभिलाषा of other verses

2 The word सकुच is सकुचाना to feel shy

3 The word भौरी भौरी means भोलाई which means सरल व सीधी सी भोलेपन की बाते talk in a simple and innocent manner

4 The word मुस्कात is मुस्कराहट to smile

आज कछू औरै भए छए नये ठिक ढैन।
चित के चुगल एँ, नित के हौ हि न नैन।।५२४।।

दूती ने बताया कि खडिता पत्नि ने पति से कहा था कि आज उसके दोनों नेत्र निश्चित ही नये प्रतिविम्ब से छाये हुए थे। उसकी विलक्षण आँखे अब हमेशा जैसी नहीं थी। यह चुगली करने वाली आँखे बता रही थी कि उनका चित्त व ह्रदय हमेशा जैसा नहीं था। वह कहीं और ही अनुरक्त था।

The emissary informed that the disappointed wife remonstrated her husband that his both the eyes were undoubtedly not in the same condition The eyes were showing the reflection of any other affair of love His strange eyes were back biting that his mind or heart was not as it stood inclined toward her before

Note 1 The word ठिक is ठीक या निश्चित undoubtedly certain (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 501)

2 The word छए means छाए या प्रतिबिम्बत covered over by reflection

हयॉ तै वहॉ वहॉ तै इहॉ नैको धरति न धीर।
निसि दिन दाढी सी फिरति वाढी गाढी पीर।।५२५।।

दूती ने बताया कि सुन्दर जवान लडकी का विरह या पति से वियोग की पीडा या दर्द सीमा तोड कर बढ चुका था। वह तन्दुरुस्त व गर्व करने वाली पत्नि रात दिन धैर्य धारण किये बिना एक जगह थोडी देर भी नहीं ठहरती थी। वह यहाँ से वहा और वहा से यहा फिरती ही रहती थी।

The emissary informed that on the separation from her husband the healthy and proudy wife was seen wandering from here to there and from there to here on account of the pain felt on the separation from her husband The pain she felt had crossed the limit and hence she had lost her patience So she had to wander every where

Note 1 The word दाढी of this verse means तन्दुरुस्त healthy (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 602)

2 The word गाढी means गर्व या घमड boast proudy pride (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 316)

3 The word बाढी means सीमा तोडना to cross over the limit (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 882)

4 The word दाधी of Alwar verse No 518 means जली हुई burnt is better than the word दाढी ie healthy of this verse Burning on separation from the husband was more appealable

5 This action of the wife was the natural condition on the separation from her husband

प्रलय करन वरसन लगे जुरि जलधर इक साथ।
सुरपति गरबु हरयौ हरखि गिरधर गिरिधरि हाथ।।५२६।।

बिहारी ने भगवान श्री कृष्ण की प्रशसा करते हुए बताया है कि इन्द्र के हुक्म से प्रलय करने के लिये ब्रज को डुबोने के लिये कई बादल एक साथ मिल कर बरसने लगे। भगवान गिरध ार यानी श्री कृष्ण ने प्रसन्न होकर गोवर्धन पहाड को अपने हाथ मे धारण करके ब्रज वासियो को बचा कर देवताओ के राजा इन्द्र के गर्व का हरण कर लिया यानी हटा कर नष्ट कर दिया।

Bihaaree the famous poet has praised Sri Krishan He stated that many clouds jointly rained to sink the Braj region or to demolish the whole world under the order of Indra the king of local Gods But Sri Krishan lifted up the Govardan hill in his hand with pleasure and saved Braj and thus destroyed the boast of Indra

Note 1 The word जलधर means जलधरण करने वाला बादल the raining clouds (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 431)

सम रस समर सकोच बस विवस न इकु ठहराइ।
फिरि फिरि उझकति फिरि दुरति दुरि दुरि उझकति आइ।।५२७।।

दूती ने परकीया नायिका का सकोच और काम वासना मे पडी रहने का वर्णन किया है। वह परकीया नायिका लज्जा ओर काम वासना मे फँस गई थी। वह लोक लज्जा और काम वासना के रस मे बराबर फस कर विवश हो चुकी थी। वह नायक को उझका कर यानी झूठे व अनुचित आचरण से सिर उठा कर झरोखे से देखती थी। फिर लज्जा वश छिप जाती थी। फिर सिर उठा कर देखने और छिप जाने का क्रम बारबार करती रहती थी। वह किसी एक स्थान कभी भी नहीं ठहरती थी।

The emissary informed about the conduct of a Parkeeyaa heroine She was equally traped between the fear of defamation and affairs of love She would look at the hero by raising up her head through the dormer window of her house Then under the pressure of shame she would hide herself She continued this act or conduct of looking at the hero and concealing herself for many times She could not stay at one place for a short time also

Note 1 The word समर means स्मर यानी कामदेव Cupid the king of the affairs

of love (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1390)

2 The word उझकति means उचकनो या झक मारणो अर्थात झूठा या अनुचित आचरण - to get up or defrauding and improper conduct

3 The word न means नहीं not

4 The word इकु means कहीं any where एक दफा once

फिरत जु अटकत, कटनि विनु रसिक सुर सुन खियाल।
अनत अनत नित नित हितनु चित सकुचत कत लाल।।५२८।।

दूती ने बताया कि पत्नि ने कहा हे लाल– कन्हैयालाल श्री कृष्ण आप अन्य स्त्रियों मे कटाक्ष करते व अटकते या रूकते हुए बिना प्रेम के क्यों फिर रहे थे। हे रसिक सुन लो आप बिना समझे उस लडकी के स्वर व मधुर वचन क्यो सुन रहे थे। हे लाल प्रतिदिन अन्य स्त्रियों के हित या प्रेम की बातों से आप चित मे क्यो सकुचित या लज्जा करते हो।

The emissary informed that Sri Krishan was remonstrated by his queen Why he was wandering around other girls by winking at them Why he was staying with them without any intention of love Why he was hearing their sweet voice, without love Why he was feeling shy when talking about the affairs of love with those girls

Note 1 The word जित कित of Alwar verse No 521 is a bit better than the words नित नित of this verse The word जित कित means जहाँ तहाँ या इधर उधर here and there It shows the direction of his movement

2 The word कटनि is the cant form of the word कटाछ अर्थात कटाक्ष winking or casting glances from the eyes (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 19)

3 The word खियाल means समझ intention or understanding

4 The word सकुचत means सकुचित या लज्जा वश होना to feel shy

अरै परै न करै हियो, जरे खरें पर जार।
लावति घोर गुलाब सौ मलै मिलै घनसार।।५२९।।

विरह मे व्याकुल पत्नि के ह्रदय को ठडा करने के लिये सखी सभी लेपन लगाने लगी। तब उस जवान विरह मे व्याकुल पत्नि ने सखी से कहा कि मलयगिरी दक्षिण के पहाड के चन्दन व कपूर व गुलाब जल मे घोल कर व मिला कर किया हुआ लेपन उसके मत लगा। अरे सखी इस लेप को उसके ह्रदय से दूर रख पास न ला। यह लेप तो उसके अच्छी तरह जले हुए शरीर को और जला रहा था।

The wife was feeling very uneasy on separation from her husband Her girl companion tried to make her cool She applied as paste made of sandal wood of Malyaachal moutain of South and camphor by mixing it with rose water She cried to her to keep that paste away from her heart That paste instead of making it cool was burning her body which was already burnt at that time

Note 1 The word मलै means मलयाचल दक्षिणी पहाड का चन्दन sandal wood from Southren Malayaachal hill

2 The word घनसार means कपूर camphor

3 The word घोर means घोलना to dissolve or mix

दोऊँ चोर मिहींचनी, खेलु न खेलि अघात।
दुरति हिये लपटाइ कै, छुवत हिये लपटात।।५३०।।

दूती ने बताया कि दोनो नायक और नायिका दसूरो के साथ आँख मिचौनी का खेल खेलने मे तृप्त नहीं होते थे। क्योकि उन दोनो को दूसरो से छिपा कर छिपते समय व छूते समय आलिगन की चोरी करने का समय मिल जाता था।

The emissary informed all that the hero and the heroine were playing with other companions the game of hide and seek Both of them were not satisfied for playing it for a short time They were eager to prolong that game They got an opportunity to embrace each other at the time of hiding and also on being found out By concealing this action of embracing they were acting like a thief

Note 1 The word मिहींचनी means आँख मिचानी या मीचने का खेल the game of hide and seek

2 The word अघात means अघाणो या तृप्त होना या धापना to be satisfied or contented

मिस ही मिस आतप दुसह दई और वहटाइ।
चाल ललनु मन भॉवेतिहि तन की छॉह छपाइ।।५३१।।

दूती ने बताया कि ललनु यानी कन्हैयालाल श्री कृष्ण ने दुसह अत्यन्त धूप का बहाना करके दूसरी या अन्य नायिकाओ को हटा दिया। अपनी पसद नायिका को अपने शरीर की छाया मे छिपाकर सभोग स्थान कुज भवन की तरफ लेकर चले गये।

The emissary infomed that Sri Krishan removed the other girl heroines under the pretext of great heat Then he covered his beloved heroine under the shade of his body and went away towards the building covered by creepers for the affairs of love

Note 1 The बहटाइ word are ब और हटाइ two separate words ब is बहाने सहित on the pretext While हटाइ means हटकारणो यानी हटाना to remove or turn out (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1537)

2 The word आतप means धूप great heat

3 The word छपाइ means छिपाइ by concealing

4 It is difficult to believe that the body of a girl could be hidden under the shade of the human body It is an unnatural assertion

लह लहॉति तन तरूनई लचि लग लों लफि जाइ।
लमे लॉक लोइन भरी लोइन लेति लंगाइ।।५३२।।

दूती ने सुन्दर जवान लडकी नायिका की तारीफ करते हुए कहा कि उसके शरीर में नई आई हुई जवानी थी। वह बोल चाल की चतुराई आनन्द पूर्व दिखाती थी। वह लफगाई या छल दिखाती हुई फुदक कर चलती थी। उसकी लावण्य से भरी हुई लॉंक या लक या कमर देखने वालो की आँखो को खेच कर अपने सौन्दर्य की तरफ लगा लेती थी।

The emissary while praising the beauty of a young girl informed all persons At the dawn of new young age in her body she had become clever in talking with a sweet voice and in a pleasant manner She would walk hopping like a vagabond or a loafer girl Her beautiful waist had attracted the eyes of all spectators towards her excellent body

Note 1 The word लह is the cant form of the word लहक या लहको which means बोलचाल की चतुराई clever manner of talking (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1199)

2 The word लहाति is of the form of लहावो whiche means आनन्द या उपभोग use in a pleasant way (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरापेज 1200)

3 The word लवि means लव या फुदकणो या फुदकना to jumps or hopping (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 842)

4 The word लफि is of the form of word लफगो which means लफगापन कपटी या छली vagabond person or loafer, or a cheat

5 The word लॉंक is लक या कमर waist

6 The two words लोइन has different meanings First लोइन is a cant form of the word लावण्य beauty It can be divided as लावण्य लोअन लोचन लोयण लोइन The second word लोइन means लोचन यानी आँखे नेत्र eyes

रही अचल सी है मनै, लिखी चित्र की आहि।
तजैं लाज डरु लोक कौ, कहो विलोकति काहि।।५३३।।

सखी ने परकीया नायिका की गति देखकर पूछा कि क्या उसका मन एक जगह स्थिर था न हिलता और न डोलता था। वह एक तरफ चित्र मे खिची हुई या लिखी हुई तसवीर सी लोक लज्जा के भय की परवाह न करती हुई बता किसको देख रही थी?

The girl friend asked the Parkeeyaa bad charactered heroine girl that she had fixed her mind at one place She did not move her body She was looking like a picture without being afraid of or caring for defamation amongst the people at large Tell her at whom she was anxiously looking at?

Note 1 The word अचल means स्थिर stable or without moving

2 This was the conduct of a bad charatered girl

पल न चलै जकि सी रही थकि सी रही उसास।
अब ही तनु रित यो कहौ मनु पठयो किहि पास।।५३४।।

सखी ने परकीया नायिका के चाल चलन की गति देख कर ताना देते हुए कहा कि उसकी पलके नायक को देखकर हिलती नहीं थी। वह टकटकी लगा कर उसे देख रही थी।

वह जकडी हुई या बधी हुई सी हो रही थी। वह थकी हुई की तरह हाँफ कर ऊँची श्वास ले रही थी। अब उसका शरीर व मन रति के पति कामदेव के प्रभाव से सभोग की तरफ झुक रहा था। बता उसने अपने मन को किस प्रेमी के पास भेज दिया था?

The girl friend of the Parkeeyaa heroine was surprised at her conduct and joked with her She was looking at the hero by fixing her eyes at him Her eye lids were not moving She was acting as if she was caught She was taking loud and quick breath as if she was panting like a very tired girl It appeared as if her body under the influence of the Cupid the God of the affairs of love was inclined towards sexual intercourse She was asked to tell her at which lover her mind and heart were attracted at that time?

Note 1 This was the normal conduct or an attracted and inclined girl

2 The word जकि is of the form of जकड which means पकडना या बान्धना to be caught and bound (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 416)

3 The word रित means रति या सभोग sexual intercourse or रतिपति यानी कामदेव the Cupid the God of the affairs of love (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1162)

मे ले दयो लयो सु कर छुवत छनकि गो नीरू।
लाल तुम्हारो अरगजा, उर ह्वै लग्यौ अबीरू।।५३५।।

दूती ने लाल यानी कन्हैयालाल भगवान श्री कृष्ण को बताया कि उसने उनका भेजा हुआ अरगजा कस्तूरी कपूर और चन्दन का बना हुआ लेप उस जवान लडकी नायिका को दिया था। उसने ले तो लिया परन्तु उसके विरह के ताप से उसके शरीर को छूते ही छनक छनक करता हुआ उसका पानी सूख गया था। तब उस अरगजा का सूखा हुआ चूर्ण ही उसके हृदय पर लगा हुआ अबीर ही रह गया था।

The emissary informed lord Sri Krishan that she had handed over the Aragajja (अरगजा) the paste made by the mixture of sandal wood camphor and musk to the beautiful young girl As soon as she touched it with her body the water of that paste dried up by the heat of her body on account of his separation from her Then only the dried powder of that paste which was called Abeer was found placed on her heart

Note 1 The wrod अरगजा is एक चन्दन किस्तुरी और कपूर का लेप a paste made by the mixture of sandal-wood musk and camphor

2 The word छनकि गो means छणक यानी छन छन का शब्द करता हुआ पानी सूख गया water dried up by making Chhan Chhan sound (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 401)

चलौ चलै छुटि जायगो हठु राव रे सकोच।
खरे चढाए हेति अब आए लोचन लोच।।५३६।।

दूती ने नायक को कहा कि वह नायिका के पास चले। उनके चलने से सकोच या

प्रेम वश वह गर्व करने वाली नायिका हठ नहीं करेगी। उसके जो नेत्र क्रोध के कारण ऊपर चढ़ा हुए थे अब ये आँखे मोह या प्रेम करने की तरफ झुक जावेगी।

The emissary told the hero to go to his beloved proudy heroine O his arrival she would in hesitation or his love give up her obstinacy Her eye which were full of anger were then going to change her attitude Her eye indicated that she was then inclinded to enter into the affairs of love with him

Note 1 The word लोच is the cant form of the word लोचणी is मोहित करनेवाल inclined to attract for love (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1232)

2 The word हठु means हठ या जिद करना to be obstinate (vide page 1537 of राजस्थानी हिन्दी शब्द कोश भाग तीसरा)

कहे जु वचन वियोगिनी विरह विकल अकुलाइ।
किये न को असुवॉं सहित, सुवा ति योल सुनाइ।।५३७।।

दूती ने बताया कि पति से विछुडने पर व्याकुल और घबराई हुई सुहागन पत्नि ने जो वचन कहे उन शब्दो को सुनने पर सुनने वालो को आँसू बहा कर रोना पडता था।

The emissary informed that on the separation from her husband the married wife got perturbed or upset and bewildered The words which she *uttered during the period of that separation were full of mercy* All those who heard those words when she was up set had to shed tears ie weep

Note 1 The word अकुलाइ means घबराना to be up set or perturbed

2 The word वियोगिनी means पति से विछुडने पर on separation from the husband (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1709)

3 The word विफल means व्याकुल bewildered (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1293)

4 The word सुवॉं is the cant form of the word सुवागण which means सुहागिन या सुवागण a married girl or woman The word सूवो means तोता या शुक also But to bring in parrot would appear as an extraneous matter (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1500 और 1051)

5 According to Encyclopedia Britannica (vol XX page 863 and 864) the word parrot is derived from the French word Perrot It is a natural group of birds which has attracted attention for a score of centuries Aristotle has mentioned the parrot It is blue green and vemilion bright red in colour It is an inhabitant of many parts of India There can be no doubt that Indian conquest of Alexander was means of making the parrot better known in Europe The home of the majority of the parrots unquestioaably is with in tropics None extend further west ward than the valley of Indus in India The tail of the parrots is short There are 82 species of parrots *The food is chiefly vegetables*

छिप्यौ छबीलौ मुहु लसै नीले ऑचर चीर।
मनो कला निधि झलमलै कालिंदी के नीर।।५३८।।

दूती ने नायिका के मुख की तारीफ करते हुए बताया कि उस जवान लडकी का नीले रग के चीर या ओढणे के घूघट मे छिपा हुआ उस सुन्दरी का मुख इतना चमकीला था मानो यमुना नदी के तीर के पानी मे चन्द्रमा का प्रकाश प्रतिबिम्बित होकर लहरों के साथ धीरे–धीरे हिल रहा हो।

The emissary informed all about the beauty of the heroine The mouth or face of that young girl covered by (घूघट) the head over of her Odhaara (ओढणा) of blue colour like that of the colour of the sky appeared very beautiful as if the lime light of the Moon was being reflected as brilliantly moving slowly with the movement of the water of Jamunaa river

Note 1 The word छिप्यौ means अदृश्य होना disappeared

2 The word छबीलौ means सुन्दर beautiful (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 403)

3 The word कलानिधि is the cant form of the word कलाधर which means चन्द्रमा the Moon (vide राजसीनी हिन्दी शब्द कोश भाग प्रथम पेज 211)

4 The word कालिदी is the cant form of the word कालिद्री which is यमुना या जमुना या जमना नदी Jamannaa river (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 232)

5 The word झलमलै is the cant form of the word झलामल which means बिजली या चन्द्रमा का सा प्रकाश bright light like that of the Moon or lightning (vide राजस्थानी हिन्दी शबदकोश भाग प्रथम पेज 467)

छटे न लाज न लालचौ प्यौ लखि नेहर गेह।
सटपटात लोचन खरे भरे सकोच सनेह।।५३६।।

दूती ने बताया कि पीहर मे पत्नि ने देखा कि उसका पति उसी जगह शहर मे कहीं आया हुआ था। उसके देखने के लालच और माता–पिता की लज्जा के बीच मे उसकी आँखे छटपटा रही थी। वह न तो लज्जा को छोड सकती थी और न पति के पीहर के घर मे देखने के लोभ को हटा सकती थी। वह इस झझट मे पडी रही थी।

The emissary informed that the wife learnt that her husband has come to some other place in the same town She was very eager to see him But she was also feeling shy on account of the presence of her mother and father in that house Hence she remained tom between her greed to see the husband and to keep it hidden by shyness

Note 1 The word प्यौ means पति husband

2 The word सटपटात may be two words सट is सटणो बहुत पास आकर बैठना to sit very close (vide राजस्थानी हिनदी शब्द कोश भाग तीसरा पेज 1374) और पटात is पटावणो यानी तै करना या मेल बिठाना *to decide or to make things meet (vide* राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 713) But the meaning of the joint word सटपटात is छटपटाना is yearning or to be not in a position to decide the matter It is better here

मानु तमॉसौ करि रही, विवस वारुनी सेइ।
झुकति हॅंसति हॅंसि हॅंसि झुकति, झुकि झुकि हॅंसि हॅंसि देइ।।५४०।।

दूती ने कहा कि जवान लडकी नायिका शराब पी कर नशे मे विवश होकर भी अपना मान पति के सामने प्रदर्शित करती हुई झुकर हँसती थी। कभी झुक झुक कर हँसती ही रहती थी। उसने मान को तमाशा बना दिया था।

The emissary informed that the young girl the wife had drunk wine She had become senseless under the intoxication She bowed down before her husband and laughed Then she again laughed and bent her self down She had thus made her respect a game at that time

Note 1 The word बारुनी is शराब wine

2 The word झुकति as well as झुकि झकि means झुक कर प्रणाम करना to bow down or bend down and to salute (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 473 व 474)

3 I did not find any of her action to show her honour As a matter of fact this verse clearly displays her conduct under the intoxication of wine The explanation of respect is an exaggeration only She was bowing down and laughing under the intoxication of the wine

सदन सदन के फिरन की, सद न छुटे हरि राइ।
रूचै तिते विहरति फिरौ कत कि हरत उरु आइ।।५४१।।

महारानी ने हरि राइ– भगवान श्री कृष्ण से कहा कि हे हरि विष्णु भगवान उनकी घर घर ब्रज मे हमेशा फिरने की आदत नहीं छूट रही थी। अब वे जहाँ चाहे वहाँ उनकी इच्छानुसार घूमते फिरे। परन्तु वे उसके पास जाकर उसका ह्रदय को क्यो चुराते या हरण करते थे या ले भागते थे।

The queen remonstrated Lord Sri Krishan and said that he was not going to change his habit of wandering from house to house in Braj He was then free to go where he wanted to go But why he was coming to her to bewilder her by stealing her heart

Note 1 The word सद means सदा या हमेशा every day or always The सद may also mean स्वभाव या आदत habit But सदा always was a more suitable meaning here The word सद या सदा is हमेशा always also But सदाग means कलंकित defamed (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1380)

विरह विकल बिनु ही लिखी, पाती दई पठाइ।
ऑक विहूॅं नी यो सुचित, सूनै वॉचतु जाइ।।५४२।।

दूती ने बताया कि विरह मे व्याकुल पत्नि अपने पति को पत्र लिखना चाहती थी। परन्तु वह अपनी विकलता के कारण लिख न सकी। उसने वह कागज बिना कुछ लिखे ही पति को भेज दिया। पति ने उस बिना लिखे हुए कागज को स्वय चित्त से सूने मे यानी निर्जन स्थान

मे एकान्त मे पढा था।

The emissary informed that the wife was bewildered on separation from her husband She tried to write a letter to her husband but she could not write it So the unwritten paper was sent to him The husband who was healthy in mind read it alone in seclusion As a matter of fact he could understand her restlessness There was nothing to read

Note 1 The word बिहूँनी is the cant form of the word बिहूणो which means रहित without any letter or word

2 The word सूनै is सूनौ which means निर्जन स्थान या एकान्त in seclusion or alone Or it may be सू meaning वह and नै meaning no

3 It was difficult to believe that the husband read that unwritten letter in seclusion There was nothing on that paper to read This is nothing more than an exaggeration The husband could only think about her restless condition

करे चाह सौ चँटुकि के खरे उडो है मैन।
लाज नवाए तरफरत करत खूद सी नैन।।५४३।।

दूती ने बताया कि कामदेव रूपी सवार के प्रभाव से नेत्र रूपी घोडे को उडा कर या दौडा कर एक चुटकी लो उतनी थोडी देर मे पत्नि पति को पूर्ण इच्छा से देखना चाहती थी। परन्तु वह लोक लज्जा वश या दब कर पत्नि को अपने नेत्र नीचे झुकाने पडे थे। तब वे नेत्र भार से दबे हुए के समान तरफरा रहे थे यानी उछल कूद कर रहे थे।

The emissary informed that on account of the influence of the Cupid the God of the affairs of love the wife wanted to make her eyes run like a horse to see her husband in a very short time with a very keen desire But she had to lower down her eyes on account of the fear of defamation Then those eyes were seen tossing in that agony

Note 1 The word चँटुकी means अँगुठे और अगुली का चिटकना the sound made by the joint movement of the thumb and the finger in a short time or shapping of fingers (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 381)

2 The word खूद means खूदणो is भार से दबा कर कुचलना to crush under heavy weight (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 293)

3 The word तरफरत means तडफना या तडपना या तडफडाना या उछल कूद करना to toss about in agony or sorrow i e to turn about the body or to render restless

ज्यौ ज्यौ आवति निकट निसि त्यौ त्यो खरी उताल।
झमकि झमकि टहलौ करै लगी रहचटै बाल।।५४४।।

दूती ने बताया कि वह जवान लडकी पति के प्रेम मे निमग्न या अनुरक्त थी। ज्यौ ज्यौं रात का समय निकट आता था त्यौं त्यौं वह मिलने के लिये उतावली हो रही थी यानी जल्दी

कर रही थी। वह इन्तजार करती हुई नखरे से नाचने के समान गति से टहल रही थी यानी घूम रही थी।

The emissary told that the young mature girl was very eager to meet her husband As the night was getting near she really was eager as she wanted to meet him immediately As she was fully involved in her affairs of love with her husband she began to walk while wandering with pride as if she was dancing during the period she had to wait

Note 1 The word उताल means उतावल - शीघ्रता चपलता quickness or agility

2 The word झमकि means नखरे से नाच की गति से चलना या घूमना to walk in pride as if she was wandering (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 466)

3 The word टहलौ means टहलना या घूमना to wander or to walk

4 The word रहचटे means निमग्न या प्रेम में अनुरक्त होना to be deeply involved in love

ब्रज वासिनु उचित धनु जो धन रूचि त न कोइ।
सुचित न आयो दुचितई कहो कहाँ ते होइ।।५४५।।

बिहारी का कथन है कि ब्रज के रहने वालो का धन–दौलत भगवान श्री कृष्ण की भक्ति ही थी। अगर वह धन किसी को रूचि कर या पसन्द नहीं आया और उस दो चित वाले का श्री कृष्ण की भक्ति मे मन एक चित होकर नही लगा तो बताओ उसे शान्ति कैसे मिल सकती थी।

Bihaaree has asserted that the wealth of the residents of Braj region was the devotion of Lord Sri Krishan the God Almighty If any one of the residents of Braj was not affected towards that devotion by concentration how could he get peaceful life

Note 1 The word दुचितई means विभाजित होकर या दो चित होना having two thoughts in mind by its division

अपने अपने मत लगै, वादि मचावत सोरु।
ज्यौ त्यो सब को सेइवो, एकै नंदि किसोरु।।५४६।।

बिहारी ने भक्ति मे एक सिद्धान्त को उचित समझा। सब लोग अपने अपने मत का वर्णन करते हुए वाद विवाद करके शोर मचाते हैं। सब देवी देवताओ की सेवा पूजा एक भगवान श्री कृष्ण की भक्ति मे ही आ जाती है। अत एक श्री कृष्ण की भक्ति ही सर्वोपरि है।

Bihaaree had urged that the unity of the devotion was the basic principal of all intentions All people advocate their own beliefs about the devotion to different local deities They discuss this point obstinately by making a clamour As a matter of fact the devotion to Sri Krishan the God Almighty was sufficient to cover devotion to all deities

Note 1 The word वादि means हठ से या जिद करके बहस करना to discuss obstinately

2 The word सेइबो means भक्ति से सेवा करना to serve the God by devotion to him

9 सुभरु भरयौ नुव गुन गनुनु पवयो कपटु कुचाल।
क्यौ धो दारयो ज्यौ हियो, दरकबु नाहि न लाल।।५४७।।

जवान पत्नि ने अपने पति श्री कृष्ण से कहा कि उसका हृदय उसके नये गुणो की प्रशसा से अच्छी तरह से भरा था। वह उसकी कपट व कुचाल की आदत को भी जानती थी। उसका दिल धोखे से दाडम या अनार की तरह पकने पर हवा के झोको से क्यो डरता था। परन्तु उसका हृदय हे लाल कन्हैयालाल श्री कृष्ण अनार की तरह फटता क्यो नहीं था?

The disappointed queen of Sri Krishan remonstrated him She said that her heart was full of his new fame She knew his bad habit of cheating Her heart grew ripe or hard like the pomegranate under his conduct But O *Sri Krishan why her heart was not getting torn or divided like a pomegranate* (अनार) fruit

Note 1 The word दारयो is the cant form of दाडम या अनार the pomegranate (अनार) fruit

2 The word दरकबु means घटना divided or torn or घटना बढना to fluctuate

3 The word गनुनु means गुणगान यानी प्रशसा to praise or fame (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 325) or गुनगुनाना humming

4 The word पवयो is the cant form of पवन यानी हवा the air (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 739)

5 The word नुव means नव या नया new (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 625)

चितु दे देखि चकोर त्यौ तीजे भजै न भूख।
चिनगी चुगै अगार की चुगै कि चद मयूख।।५४८।।

किसी व्यक्ति ने एक अधिकारी को रिश्वत देने की कोशिश की। तब उसने जवाब दिया कि थोडा चकोर की तरफ तो ध्यान दो। चकोर अग्नि के अगारे ही खाता था। वह चन्द्रमा की किरणो का अमृत के समान रस ही पीता था। तीसरे तरह के भोजन से उसकी भूख नहीं बूझती थी।

On the offer of the bribery the powerful officer refused to accept it and replied that he acted like the red legged partridge who would eat burning charcoal or drink the juice from the rays of the Moon like nectar No other type of the food could quench his hunger

Note 1 The word मयूख means किरण rays (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1007)

2 The administration of the government requires a full explanation According to Encyclopaedia Britannica (Vol VIII page 294) the word

diplomacy is derived from the French word diplomatic It was first used by Burke in 1796 A D It is an art of conducting international negotiations It was established at the Congress of Vienna in 1815 A D

Per Encyclopaedia Britannica (Vol II page 497) Aristocracy is the government by those who are far superior both morally and intellectually In Greek politics aristocracy is the government of those who control the active principles Aristotle classified good governments under three heads monarchy aristocracy and Common wealth He opposed tyranny or absolutism oligarchy and democracy or mob rule Oligarchy is rule by few wealthy people It is plutocracy

तुँ हूँ कहती हौ आप हूँ, समुझति सबै सयानु।
लखि मोहनु जो मनु रहे तो मनु राखो मानु।।५४६।।

जवान लडकी नायिका ने अपनी सखी को कहा कि वह जो मान करने की बात कहती थी उसे वह भी समझदारी से जानती थी। परन्तु वह कैसे मान करे। उसका मन मोहन भगवान श्री कृष्ण को देखकर उन्हीं के पास चला जाता था। मन के अभाव मे वह कैसे मान कर सकती थी।

The young girl heroine replied to her girl friend that she also wisely understood like her the act of boasting or pride But how could she boast? Her mind was beyond her control The mind would run towards Sri Krishan as soon as it saw him

Note 1 Such was the normal conduct of a girl involved in love

धुरवा हौ हि न अलि उठै, धुवॉ धरनि चहुकोद।
जारत आवत जगत कौ पावस प्रथम पयोद।।५५०।।

पति के वियोग मे पत्नि ने बादलो को देखकर कहा कि हे सखी यह धुवॉ नहीं था। परन्तु यह वर्षा ऋतु के पयोद यानी पहले बादल थे। जो सारे ससार को जलाते हुए आ रहे थे। उन्हीं बादलो ने चारो तरफ पृथ्वी पर धुँआ उठा रखा था।

The young wife on seeing the clouds in the rainy season remembered her husband She informed her girl friend that what appeared to them far away in the sky was not the smoke They were the first clouds of the rainy season which appeared dark from the distance They were proceeding ahead burning the whole world They had made the whole world dark all around them

Note 1 The word पयोद is पहले बादल first clouds

2 The word धुरवा *means* बहुत दूर से धुधले दिखने वाले बादल dark clouds seen dim from long distance (vide मानक हिन्दी कोश भाग तीसरा पेज 177)

नख रूचि चूरनु डारि कै ठगि लगाइ निज साथ।
रहयौ राखि हठि लै गए, हथाँ हथी मनु हाथ।।५५१।।

सुन्दर जवान नायिका ने अपनी सखी को बताया कि उसके हाथ के नख की सुन्दरता रूपी ठग उस पर विमुग्ध करने वाला चूरण डाल कर नायक उसके हठ करके व रोकने पर भी वह ह्याहथी यानी हाथोपाई करके अथवा हाथोहाथ देखते ही देखते उसके मन को अपने हाथ मे या वश मे करके अपने साथ ले गया अर्थात नायक उसके नखो की सुन्दरता पर मोहित हो गया।

The young heroine told to her girl friend that the hero was attracted by the beauty of the nails of her hand He threw the enchanted powder on her inspite of her restraint and refusal He forcefully controlled her mind and took it away with him as he was enamoured by her beauty

Note 1 The word ह्योहथी means हाथोपाई करके या जबरदस्ती या हाथो हाथ forcefully from hand to hand or in no time

2 It is difficult to accept that the beauty of the nails of the hand of the girl would attract her lover

घलत देत आभरू सुनि उही परोसिहि नॉह।
लसी तमासे की दगनु हँसी ऑसुन मॉह।।५५२।।

दूती ने बताया कि पति के परदेश जाते समय पत्नि रो कर आसू बहा रही थी। उस पत्नि का पडोसी से गुप्त प्रेम था। परदेश जाते समय उसके पति ने अपना घर सभालने का सारा भार उसी पडोसी को सौंप दिया था। इससे पत्नि के आँसूओ से भरी आँखो मे हँसी आ गई थी। आँसूओ के बीच मे हँसी आना एक विलक्षण बात थी जो तमाशा ही माना गया था।

The emissary informed that the wife was weeping and shedding tears on the departure of her husband on a journey to another State She had secret love with her neighbour She learnt that her husband was entrusting the work of looking after his house to that very neighbour She was seen laughing with tears in her eyes She took it as a pleasant act The existance of the tears and laughing at the same time was a strange act and it was taken as a mere show or game or play

Note 1 The word आभार means भार burden

2 The word दगनु is the cant form of the word दृगनु meaning eyes

सुरति न ताल न तान की उठौ त सुरू ठहराइ।
एरी रागु बिगारि गौ बैरी बोल सुनाइ।।५५३।।

दूती ने बताया कि परकीया नायिका गाना गा रही थी। इतने मे उसका प्रेमी नायक उधर आ गया। यहाँ व्यग मे उसने प्रेमी को बैरी कहा था। वह प्रेमी सभोग के वचन सुना कर चला गया। वह उस गाने की ताल व तान को नहीं सभाल सकी थी। उसने जिस स्वर मे गाना शुरू किया था उसे भी वहीं ठहरा कर कायम नहीं रख सकी। नायक स्वर भग करके गाना बिगाड कर चला गया था।

The emissary informed that the Parkeeyaa heroine was singing a song At that time her beloved hero came or reached there He made a

proposal of sexual intercourse to her This put her under confusion She forgot to continue the proper tune and rhythmic measure (तान और ताल) of that song She even forgot the tune of the song which she had begun He thus went away by breaking her voice in that song

Note 1 The word सुरति are two words सु is सुन्दर fine And रति is समोग कामक्रीडा मैथुन sexual intercourse (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1120) The explanation given by other scholars सुरति means सुधि or स्मृति या लगाव does not fit in here My explanation is only connected with the words which the hero had uttered to her

पजरयो ऑगि वियोगि की वहयो विलोचन नीर।
आठो जाम रहै हियौं, उडयो उसास समीर।।५५४।।

दूती ने बताया कि नायिका विरह की विकल अग्नि से बाहर से जल रही थी। उसकी दोनो आँखो से आँसू बह रहे थे। उसका हृदय आठ पहर यानी रात दिन उसास ले रहा था। उसके प्राण अब उडने ही वाले थे।

The emissary informed about the condition of the heroine wife on separation from her husband She was burning from the heat of his separation Her eyes were shedding tears She was breathing hard during all the days and nights She was going to die soon

Note 1 The word विलोचन means ऑखे या नेत्र both the eyes (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1312)

उर उरझयौ चित चोर सौं गुरू गुरजन की लाज।
चढै हिडोलो से हिये किये बने ग्रह काज।।५५५।।

दूती ने बताया कि उसका दिल तो उसका प्रेमी नायक चुरा कर ले गया था। इधर वह गुरूजनो के सम्मान की लज्जा के भार मे उलझी हुई थी। उसका हृदय हिंडोले मे चढे हुए के समान डोल रहा था। वह अपने घर का काम कैसे अच्छी तरह से कर सकती थी।

The emissary described the confusion of the mind of the heroine She was deeply involved in the affairs of love with the hero who had stolen her heart and mind At the same time she was feeling very shy on account of the fear of defmation amongst her superior relations Her heart was torn between this division and was swaying to and fro as if swinging in cradle So how could see perform the house hold work properly

Note 1 The word गुरू here means भारी या बडे very heavy weight or senior and superior persons

पट सो पौंछि परी करो खरी भेंयानक भेख।
नागिनि है लागति दृगनु नाग वेलि रस रेख।।५५६।।

दूती ने बताया कि नायिका पत्नि ने अपने पति से कहा कि उसके चहरे पर जो नागर

बेल के पान के पीक की रेखा लगी हुई थी उसे कपडे से पोछ कर दूर कर दे। क्योकि वह रेखा उसकी आँखो को नागिन के समान भयकर लग रही थी।

The emissary informed that the wife saw a red line of the spittle of the chewed betal leaf on the face of her husband She grew angry and asked him to remove it by wiping it off with the cloth That spittal from the betel leaf of his friend heroine girl appeared terrible like a female snake to her eyes

Note 1 The word नागर वेल is a creeper of this name the leaves of which are earmarked for eating as betel leaf

तो लखि मो मन जो लही सो गति कही न जाति।
ठोडी गॉड गडयो तऊ उडयो रहे दिनु राति।।५५७।।

नायक ने नायिका की ठोडी की तारीफ करते हुए कहा कि उसे देखकर मुग्ध होने पर उसकी जो दशा हुई उसका वह वर्णन नही कर सकता था। उसका मन नायिका की ठोडी मे गडा हुआ था। परन्तु वह चचल मन एक जगह नहीं ठहरता था। रात और दिन उडता ही रहता था।

The hero while praising the beauty of the chin said that he was enamoured by looking at the chin of the heroine He was not in a position to describe his restless condition His mind which had fallen into the pit of her chin was not stable at one place That agile mind was flying around day and night on being enamoured by her beauty

सोरठा Sorathaa

मै लखि नारी ग्यानु करि राख्यो निरधार यह।
वहैं रोग निदानु वहै वैद उखद वहे।।५५८।।

सखी ने विरह से विकल व बीमार नायिका को बताया कि उसने नाडी ज्ञान और नारी ज्ञान के लक्षणो को देखकर वह बिना किसी आधार के समझ कर यह निश्चय कर चुकी थी कि वह किसी शख्स के गुप्त प्रेम मे फसी हुई थी। वही उसका रोग वही इलाज करने वाला वैद्य और वही औषधि थी।

The girl friend of a restless and sick heroine informed her that on the basis of her knowledge of artery and the conduct of the women she has found out without any doubt that she was secretly involved in the affairs of love with the hero That affair of love was the cause of her sickness that hero was the physican and that he alone was the medicine for her treatment

Note 1 The word नारी ग्यान means the knowledge of artery or the conduct of young women

2 The word निदानु means इलाज treatment

3 The word उखद is the cant of the Marwaaree word उखद्य means औषधि medicine (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 1"

4 The word वहै is वही– that very person

दोहा Dohaa

जो तिय तुम जिय भावती, राखी हियै बसाइ।
मोहि झुकावति दृगनु है, यह ई उझकति आइ।।५५६।।

नायक पति ने अपनी पत्नि को भूल कर एक परकीया नायिका का नाम लेकर पुकारा। इस पर पत्नि ने उसे कहा कि जिस मन पसद लडकी को उसने अपने दिल मे बसा रखा था उसी का नाम सुनकर उस पत्नि को मजबूर होकर शर्म से नीचा देखना पडता था। और उसी को आँखो से देखने पर उसके ह्रदय मे जोश की लहरे उठती थी।

The hero husband by his mistake called his wife by the name of his Parkeeyaa girl friend Then the wife grew angry and urged that she has to forcibly look down in shame on hearing the name of the girl who had captured his heart When ever he saw her the heart of the wife was full of the waves of jeasousy

Note 1 The word झुकावति means मजबूरी से नीचा दिखाना या देखना to make her look down in shame by force (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 479)

2 The word उझकति is the cant form of the word उझेल which means जोश की लहरों मे आना to be over covered by the waves of jealousy (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 140)

दोऊँ अधिकाइ भरै एके गौ गहराइ।
कौन मनावै को मनै, मानै मन ठहिराइ।।५६०।।

दूती ने बताया कि पति और पत्नि दोनो अपने अपने रूप और यौवन के गर्व मे या से भरे थे। वे दोनो एक ही उद्देश्य से वाणी की गभीरता मे लगे हुए थे। देखो मन को एक जगह रोक कर कौन मनाता था और कौन मनता था। वे दोनो इसी अभिलाषा से भरे पडे थे।

The emissary informed that both the husband and the wife were very proudy on account of their young age and beauty They had fallen under one object to turn their mind as well as voice and make one accept his mistake They remained in that serious condition to concillate or to get concillated for this desire for a long time

Note 1 The word गहराइ means गभीरता seriousness (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 313)

2 The word गो means वाणी voice (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 333)

उर लीने अति चटपटी सुनि मुरली धुनि धाइ।
हौ निकसी हुलसी सुनौ गोकुल सी हिंय लाइ।।५६१।।

नायिका की श्री कृष्ण से भेट न होने पर उसने सखी को बताया कि वह श्री कृष्ण की मुरली की मधुर ध्वनि सुन कर ह्रदय मे प्रेम की अभिलाषा से अत्यन्त शीघ्रता से दौड कर खुशी से घर से बाहर उसे देखने निकली। परन्तु सुनो उसके दुर्भाग्य से श्री कृष्ण इससे पहले ही उसके

हृदय मे शस्त्र की चोट या तीव्र पीडा पैदा करके चला गया।

The dissatisfied heroine informed her girl friend that on hearing the sweet sound of the flute of Sri Krishan she immediately ran out of her house with her heart full of love to see him in joy But unfortunately before this Sri Krishan had gone away after striking an injury to her heart causing severe pain

Note 1 The word चटपटी means शीघ्रता से quickly or immediately (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 353)

2 The word हुल means हूल ie चोट की तीव्र पीडा severe pain caused by the injury (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1605)

3 The word हुलसी means हुलसना या प्रसन्नता happiness (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1603)

रही पैज कीनी जु मै दीनी तुम्हे मिलाइ।
राखौ चपक माल लौ लाल हिये लपटाइ।।५६२।।

दूती ने कहा कि हे लाल कन्हैयालाल भगवान श्री कृष्ण उसने अपने पूर्णज्ञान के मुताबिक उस सुन्दर जवान लडकी से बडी मुश्किल से उनको मिला दिया था। अब हे श्री कृष्ण उस जवान केशर के रग की लडकी को चपा के फूलो की माला की तरह अपने हृदय मे उसे लपटाये रखो।

The emissary told Sri Krishan that she had as promised got that beautiful young girl to meet him with much difficulty Now he should keep that girl of saffron coloured body embraced to his heart like the necklace of Champa flowers of yellow colour

Note 1 The word पैंज means प्रण या प्रतिज्ञा promise

हठु न हठीली करि सकैं, यह पावसु रितु पाइ।
आन गॉठि ज्यौ घुटति त्यो मान गाठि छुटि जाइ।।५६३।।

दूती ने मान करने वाली सुन्दर जवान लडकी को समझाया कि वर्षा ऋतु मे औरत के मन मे काम वासना उत्पन्न होती है। अत इस ऋतु मे कोई भी हठ करने वाली स्त्री हठ नहीं कर सकती थी। इस ऋतु मे दूसरी गाठे तो घुट कर व कस कर पकी हो जाती है। परन्तु कामक्रीडा के प्रभाव से मान की गाठ खुल जाती है।

The emissary advised a young beautiful girl who was inclined to up hold her respect or fame to give up her habit to insist for her fame In rainy season the desire for sexual intercourse would develop in young girls In rainy season other knots may grow hard But the respect with the husband goes up for the affairs of love and the knot of pride would open

वेई चिरिजीवी अमर निधरक फिरौ कहाइ।
छिनु विछुरै जिनकी नही न पावस आउ सिराइ।।५६४।।

दूती ने बताया कि जिन नायक और नायिका की जोडी की उमर वर्षा ऋतु में क्षण भर बिछुडने पर समाप्त नहीं होती थी। उन दोनो को लोग चिरजीवी या अमर यानी हमेशा जीवित रहने वाले कई लोग कहते थे। वे निसदेह घूमते ही फिरते थे।

The emissary informed that the pair of hero and heoine would not die during their period of short separation in the rainy season Some people began to call there life a very long life or immortal They undoubtedly had to move around all places

Note 1 The word अमर means न मरने वाला immortal

2 The word आउ is the cant form of आयु age

3 The word सिराइ means समाप्त to reach to an end It may be connected with सिरा meaning end

भेटत वनतुन भॉवतौ, चितु तरसतु अति प्यार।
धरति लगाइ गाइ उर भूखन वसन हथ्यार।।५६५।।

दूती ने बताया कि पति के परदेश से आने पर पत्नि अत्यन्त प्रेम से उससे मिलना चाहती थी। परन्तु वह रिश्तेदारो की लज्जा के कारण शीघ्र उससे नहीं मिल सकती थी। वह मिलने के लिये व्याकुल होकर तरस रही थी। तब वह पति की पोसाखे आभूषण और हथियारो को अपने हृदय से लगा कर रखने लगी।

The emissary informed that the wife was very eager to meet her husband whom she loved very much on his arrival from another state But on account of the shyness of her near and senior relations she could not quickly meet him Hence she began to put his dress ornaments and arms at the proper place after touching them with her heart

Note 1 The impatience of the wife to meet her husband is possible only when the marriage takes place between male and female girl according to the natural law in enabling them for sexual intercourse But if this natural law is broken and a girl is married to another girl by the wrong intention of men then sexual intercourse would not take place by meeting of vulvas of both the girls as both the vulvas are of the similar shape and size Hence the girls must recite the name of God only They could not perform sexual intercourse

बाई ने बाई परणाई सज सिणगार सासरे आई।
दोनो ढूँगा एकै ढाल जय गोपाल जय गोपाल।

याही निस तैं ना मिटयौ, मानु कलह को मूल।
भले पधारै पाहुने है गुडहर को फूल।।५६६।।

दूती ने बताया कि पति अपनी पत्नि को कही महमान बन कर जाने का कह कर घर से चला गया। रात भर बाहर रह कर सबेरे घर आया। पति के चरित्र के दोष को जानकर पत्नि मान करने लगी। वही रात कलह की जड हो गई थी। उस रात से उस पत्नि का मान नहीं मिटा था। उसने अपने पति को कहा कि वह सबेरे गुडहर का अच्छा फूल बन कर आया था। क्योंकि

विद्वान गुडहर के फूल को अशुभ मानते थे।

The husband went away from his house by telling his wife that he was going there as a guest He returned home in the morning She found him full of faults She grew angry with the husband She clamoured with her husband As that night was the main cause of clamour of her boast or pride She told him that he had returned home like a flower of Gudhal (गुडहल) which was not considered as auspicious

Note 1 Abul Fazal has described the flowers of Gudhal (गुडहल) amongst the notable flowers In rainy season the bush produces flowers of different colours as red yellow orange and white (page 82) Gudhal resembles the jooghaasoo tulip and has a great number of petals Its stem reaches a height of two yards and upwards the leaves look like mulberry leaves It flowers in two years (vide Aaeeni Akbaree pages 81 and 91)

मोहि लजावत निलज ए, हुलसि मिलै सब गात।
भानु उदै की औस लौ मोनु न जानति जात।।५६७।।

दूती ने बताया कि नायिका ने उसको कहा था कि श्री कृष्ण के सामने वह मान तो करती थी परन्तु उसके शरीर के सब अग श्री कृष्ण को देखते ही उमग व खुशी से भर कर उनसे जा मिलते थे। और इस तरह उसे लज्जित करते थे। सूर्य के उदय होने पर जिस तरह ओस उड जाती है। उसी तरह का मान भी श्री कृष्ण की तरफ भाग जाता था और उसे पता भी नहीं चलता था।

The heroine informed her emissary that she tried to boast before Sri Krishan But the shameless parts of her body full of joy would proceed towards Sri Krishan and meet him Thus all her pride would disappear without her consent like the evaporation of the drops of dew at the rise of the Sun

सोरठा Soratha

तो तन अवधि अनूप रूप लग्यौ सब जगत कौ।
मो दृग लागे रूप दृगनु लगी अति चपचटी।।५६८।।

नायक ने नायिका के रूप से मुग्धहोकर दूती की मारफत उसे कहलाया कि उसके शरीर के सौन्दर्य की सीमा विलक्षण और अपार थी। ब्रह्मा ने उसका शरीर बनाते समय सारे ससार का रूप उस लडकी मे भर दिया था। उसकी आँखे उस रूप मे अनुरक्त हो गई थी। उसका रूप नायक की आँखो को मोहित करने मे बहुत स्वादिष्ट या सफल लगा था।

The hero was enamoured by the beauty of the heroine He sent his message to her through the emissary He disclosed that her beauty was matchless and unlimited Brahma the creator of this world had applied the beauty of the whole world in her body His eyes were enamoured at her majestic beauty Her beauty had attracted and enamoured his eyes like the tasteful nectar

Note 1 Three words of लग्यौ have been recorded in this verse The first लग्यौ means applied or used The second word लागे means was attracted The third लागी means felt enamoured

2 The word घटपटी means आकर्षित करने वाली या स्वादिष्ट attractive or tasteful (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 357)

दूहा (दोहा)

रहे निगोडे नैन डिगि, गहै न चेत अचेत।
हो कसु करि रिस के करै, ये निसखे हँसि देत।।५६६।।

नायिका ने मान करना सिखाने वाली सखी को बताया कि उसके अभागे और पगु नेत्र डिगते ही रहते थे। वे अचेत नेत्र चेतन्यता ग्रहण नहीं करते थे। नायिका उनको कस कर अपने काबू मे करके क्रोध से भरे रखती थी। परन्तु नायक को निशाचर यानी चन्द्रमा के समान समझ कर ये नेत्र उसके सामने हँस देते थे।

The heroine informed her girl friend who advised her to up keep her honour that her unfortunate and lame eyes were seen stumbling Those senseless eyes would not acquire any consciousness in their action She kept them under her control and full of anger But when they saw the hero who was beautiful and brilliant like the Moon they smiled to please him

Note 1 The word निगोडे means अभागे या पगु unfortunate or lame (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 683)

2 The word निसखे is the cant form of निशाकर ie चन्द्रमा the Moon (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 692)

3 The word उहै of Alwar verse No 562 which means वह या वही is better than the word रहे of this verse as the word *डिगी carries* रहे with it

मेरै हूँ लागे गरै लगी जीम जिहि नॉइ।
सोइ लै उर लाइये, लाल लागियतु पॉइ।।५७०।।

जवान लडकी नायिका ने श्री कृष्ण से कहा कि हे लाल-- कन्हैयालाल आप उससे गले लगा कर मिले थे। परन्तु जीभ से चुम्बन नहीं किया था। वह लडकी उनके पैरो मे पड रही थी। अत उसे अपने हृदय से लगा कर अब प्रेम करो।

The young girl told to Sri Krishan that Oh- Kanhiyaa *Lal he had* embraced her and thus their necks had met But he did not kiss her cheeks Now that girl was falling at his feet with the desire that he should embrace her to his heart and thus create love with her

नाउक सर से लाइ कै तिलकु तरूनि इत ताकि।
पाउक झर सी झमकि कै गई ओझकॉ झाँकि।।५७१।।

नायक ने दूती को बताया कि उस जवान लडकी ने तिलक लगा कर नावाकब यानी अजान की तरह ताक कर उस पर कटाक्ष कर के तीर चलाया। वह लोक लज्जा के भय से

उछलती हुई नाच की गति से अग्नि की झल की तरफ झाँक कर या उसे देख कर चली गई।

The hero informed the emissary that the young beautiful heroine girl with the Tilak ie a colour mark on her fore head threw the arrows of the curved glances of her eyes like an inexperienced person in the use of arrows by making him the target On account of the fear of defamation she was only jumping here and there Then she looked at him quickly while dancing as if it was the flame of fire and went away

Note 1 *The word नाउक means नाकामयाब या अजान inexperienced (vide* राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 679)

2 The word ओझका is of the form of the word ओझकणो यानी डर कर उछलना to jump for fear (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 178)

3 The word झमकि is झमक यानी नाच की गति the manner and speed of dancing (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 466)

सुख सौ बीती सब निसा मनो सोयइ इक साथ।
मूकाँ मेलि गहे सु छिनु हाथ न छोडे हाथ।।५७२।।

दूती ने बताया कि परकीया नायिका का पडौसी से प्रेम था। उनके घरो के बीच की भीत मे एक मूका यानी मोखी या मोरी थी। उस मोखी मे रख कर दोनो ने एक दूसरे के हाथ पकड लिये थे। फिर उन्होने रात भर हाथ नहीं छोडे। उन्होने सारी रात सुख पूर्वक बिता दी। उन्हे उस मे ऐसा आनन्द आया मानो वे साथ ही सो रहे थे।

The emissary informed that the Parkeeya heroine was involved in the affairs of love with her neighbour There existed a hole into the wall between the two houses Both of them put their hands in that hole and caught them and did not leave the hands for a moment but continued it for the whole night That catching of the hands was enjoyed by them as if they were sleeping together on one bed stead

Note 1 Keeping the hands of the girl and her lover joint for the whole night is an unnatural act

2 The word मूका is the cant form of मोखी which means खिडकी य। मोरी या सुराख या छेद a window or a hole (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1091)

बाम बाहु फरकति मिलै जो हरि जीवन मूरि।
तो तोही सौ भेटि है राखि दाहिनी दूरि।।५७३।।

नायिका ने बताया कि उसकी बाम यानी बाई भुजा फडकी। तब उसे यह पता चला कि उसका पति घर आने वाला था। उस नायिका ने अपनी फडकने वाली बाई भुजा को कि अगर उसके फडके की सूचना से हरि भगवान श्री कृष्ण जो उसके जीवन का उससे मिलेगे तो वह दाहिनी भुजा को दूर रख कर श्री कृष्ण से बाम बाहु से ही आलिगन

The movement of her left hand indicated the arrival of her h

The heroine wife uttered that if Sri Krishan who was the basis or master of her life, came then she would give prominence to her left arm and embrace Sri Krishan with her left arm keeping her right hand apart

Note 1 The word फरकति means फरकणो यानी शरीर के अग का रुक-रुक कर हिलना या धडकना या स्फुरित होना the movement or flutter of the throb of any part of the body (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 828)

2 The omen (शकुन) indicated happening of future events The movements of the upper right eye lid would indicate happening of good events

छुटे छुटौ औ जगत तै, सटकारे सुकुमार।
मनु बाँधत बेनी बधै, नील छबीलै बार।।५७४।।

नायक सुन्दर जवान लडकी के बालो को देखकर मुग्ध हो गया। नायक ने कहा कि नायिका के खुले व मुँह के चिपक कर लटकते हुए कोमल व लम्बे सिर के बालो को देखने के बाद ससार की दूसरी किसी लडकी के बालो की तरफ से उसका मन छूट या हट गया था और उसके बेनी बाँधने पर वे ही नीले और सुन्दर बाल मन को ही बाँध लेते थे।

The hero praised the hair of the head of a beautiful girl heroine He said that the open long and soft hair of her head hanging near her mouth were very attractive On seeing them no one would like to see and consider the hair of the head of any other girl in this world as attractive The fine bluish or greenish hair of her braid were sufficient to capture and bind the mind of the hero

Note 1 It is not proper to agree that the hair of the head of the girl could attract her lover Those hair were not black and attractive but were inferior as bluish

2 The word सटकारे is of the form of सटणो which means चिपकना to be near or close

3 It is difficult to agree that the hair of the head of that Indian girl were green The hair of head are mostly black in colour in India

इहि बसत न खरी अरी, गरम न सीतल बात।
कहि क्यौ झलकै देखियत पुलक पसीजे गात।।५७५।।

नायक के आने पर नायिका के पसीना आ गया था। इस पर उसकी सखी ने पूछा कि यह बसत ऋतु थी इसमे हवा न गरम चलती थी न ठडी। हे नायिका बता वह बहुत प्रसन्न क्यो हो रही थी और उसके पसीना क्यो आ रहा था।

On seeing the condition of the young heroine her girl friend asked why she was feeling very happy in spring when the wind which was then blowing was neither hot nor cold What was the reason of her becoming pleased and perspiring in spring

Note 1 It is difficult to accept that the mere looking of the hero her lover the girl perspired

2 The word बात is the cant form of बातड which is वायु वाला full of air (vide मानक हिन्दी कोश भाग चौथा पेज 110)

3 The word पुलक means हर्ष के कारण होने वाली रोमाचकता or स्थिति hompilation caused by happiness (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 782)

चित पितु मारक जोगु गनि, भयो भये सुत सोगु।
फिर अति हुलस्यौ जोइसी समुझै जारज जोगु।।५७६।।

बिहारी ने किसी ज्योतिषी की हँसी उडाते हुए बताया कि उसके पुत्र का जन्म होने पर उसने जन्म पत्री बना कर देखी। उस कुण्डली मे पिता को मारने का जोग देख कर पुत्र उत्पन्न होने की खुशी होने की जगह उसे दु ख हुआ। परन्तु उस कुण्डली से उसे यह भी पता चल गया था कि वह पुत्र जार (व्यामिचारी) के समोग करने से पैदा हुआ था। तब जार के मरने के जोग को जान कर उसे बडी खुशी हुई थी।

Bihaaree described the condition of an astrologer On the birth of a son he prepared a horroscope He found out that the planets indicated that on the birth of that son the father was on the mediation was likely to die But he also found out that the son was born by the debauchery with another man This inference pleased him very much

Note 1 It is not known what action he took against his wife for her bad character

2 The word जोइसी is ज्योतिषी an astrologer

3 The word जार means व्यभिचारी the debauch (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 442)

चमचमात चचल नयन विच घूघट पट झीन।
मान हु सुर सरिता विमल जल उछलत जुग मीन।।५७७।।

दूती ने बताया था कि सुन्दर जवान लडकी की आँखे बहुत सुन्दर थी। झीने घूघट के वस्त्र मे से उसकी चमकती हुई सुन्दर चचल आँखे ऐसी दिखाई देती थी मानो गगा नदी के स्वच्छ जल मे दो मछलिया उछल रही थी।

The emissary informed the hero about the beauty of the eyes of the young girl The brilliant eyes of that beauty appeared through the thin face or घूघट or head cover as if two fish were dancing in the clean water of the sacred river Gangas

Note 1 The word सुरसरिता means गगा the sacred river Gangas

2 The word अलकृत of Alwar verse No 570 which means bright or shining is as good as the word उछलत of this, which means jumping or dancing Both are good words in their use

रहि मुँह फेरि कि हेरि इति हित सुम हो चितु नारि।
डीठि परस उठि पीठि के पुलकै कहै पुकारि।।५७८।।

The emissary informed that the husband and the wife wanted to speak some words to each other But they failed to speak This act was considered as if the miser did not give any reply on hearing the cry of the beggar to give him some money in charity

Note 1 The word बै is वै this or that

2 The word जाचकु means जाचक यानी भिखारी the beggar (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 447)

3 The word सूम means कजूस miser

सूनै घर लहि करु गहत, दिखा दिखी की ईठि।
गडी सु चित नाहि करति, करि ललिचोही दीठि।।५८३।।

नायक ने बताया कि उसका एक सुन्दर जवान लडकी से आँखो की देखा देखी का ही प्रेम था। उसने उस लडकी की एक सूने घर मे हाथ पकड कर समोग करने को कहा। उसने लालच भरी आँखो से लडकी की स्वाभाविक प्रकृति व लोक लज्जा से नाहि कह कर इन्कार कर दिया था। उसकी नाहि कहने की प्रवृति उसके चित्त मे गड गई थी।

The hero informed that he had connection with a beautiful young girl by the exchange of the glances of their eyes He caught hold of her hand in the vacant house and asked for the sexual affiars of love She atonce replied no while her eyes were full of greed Her refusal was based upon natural habit of a girl and fear of defamation The manner of her refusal had stuck into his mind

Note 1 *The word ईठि means ईठ यानी प्रेम या सम्बन्ध love or connection* (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 131)

पिय के ध्यान गही गही रही वही है नारि।
आपु आपु ही आरसी लखि रीझति रिझवारि।।५८४।।

दूती ने बताया कि सुन्दर जवान लडकी पति को रिझाने या लुभाने के ध्यान से ग्रस्त होकर काँच पकडी हुई पडी रही थी। वह अपनी सुन्दरता को पति की भाँति ही जाँचती थी। वह अपने आप दर्पण मे अपनी अपूर्व सुन्दरता को देख कर प्रसन्न हो गई थी।

The emissary informed that a beautiful young wife wanted to enamour her husband by her beauty She remained affixed to this attempt She examined her beauty as if her husband was assessing her beauty She saw her majestic beauty in a mirror and got pleased to accept it as excellent

Note 1 The word रिझवारि means रिझवार यानी अपूर्व या अत्यन्त सौन्दर्य matchless beauty to create joy (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1161) It also means रीझना या प्रसन्न होना to be happy

2 It could hardly be believed that the beautiful girl examined her own beauty like the intention of her husband

बुरो बुराई जो तजै तो चित खरो डरातु।
ज्यौ निकलकु मयकु लखि गने लोग उतपातु।।५८५।।

बिहारी का कथन है कि अगर कोई बुरा आदमी अपनी बुराई छोड देता है तो चित्त मे अनेक चिन्ता पैदा होने से उसे डर लगने लगता है। उसने उदाहरण दिया कि अगर चन्द्रमा कलक यानी काली रेखा के बिना दिखाई दे तो लोगो को उस से दुख या भय व उत्पात उत्पन्न होने की सभावना पैदा हो जाती है।

Bihaaree has stated that if a villain or scoundrel person gives up his evil or bad habits it is bound to create some fear in his mind on account of the apprehension It is similar to the traditional statement that if the Moon is seen without the black spots on its body the people suspect that some calamity is going to take place soon

मरिबे को साहसु क कै बढे विरह की खीर।
दौरति है समुही ससी सरसिज सुरभि समीर।।५८६।।

दूती का कथन है कि पति से बिछुडने पर पत्नि की विरह की पीडा बढने पर जवान नायिका चन्द्रमा कमल और सुगन्धित हवा के सामने या तरफ दोडती थी। क्योकि इन चन्द्रमा कमल व सुगन्धित पवन से उसकी विरह पीडा और ज्यादा बढेगी। अत वह हिम्मत करके मरने के लिए उनकी तरफ जाती थी। क्योकि बहुत बढे हुए विरह मे मरने की सभावना भी बढती थी।

The emissary said that on separation from the husband the pain and distress of the wife had increased The greater pain had made her to run towards the Moon the water lily and the scented sweet air This was likely to further increase her pain more and more Hence she ran towards the Moon lotus and sweet scented air with courage so that her apprehension of death may be increased further

Note 1 It is difficult to accept that the wife was attempting to die on separation from her husband

2 The word समुही means सामने infront of or towards

कब की ध्यान लगी लखौ यह घरू लगि है काहि।
डरियतु भृगी कीट लौ मति बहई है जाहि।।५८७।।

सखी ने नायिका को समझाया कि वह उसे कब से यानी बहुत लम्बे समय से नायक के ध्यान मे लगी हुई देख रही थी। इस दशा मे घर का काम काज कौन सभालेगा। उसे डर लग रहा था कि वह भृगी कीट यानी भ्रमर की तरह नायक के भिनभिनाने पर वह स्वयम् अपनी समझ मे भृग कीट यानि मर्द नायक के लिये ही न बन जावेगी।

The girl friend asked the heroine that she was seeing her in full rapt attention towards the hero Please tell her who would look after the work of her household She was afraid that on account of the murmuring of the hero like the Bringa (भृग) insect or black bee she may not in her understanding turn out herself for the male Bringa भृग or the hero

Note 1 The word बहई means वही the same

2 The word मति means समझ understanding or wisdom

3 It is difficult to believe the statement that a female could change herself as a male like an insect black-bee It is an unnatural assertion

विलखी लखै खरी खरी, भरी अनख बैराग।
मृग नैनी सैनु न भजै लखि चैनी के दाग।।५८८।।

दूती ने बताया कि असन्तुष्ट मृग नयनी पत्नि अन्य स्त्री के चैन यानी सोने की जजीर का निशान अपने पति के शरीर पर देखकर क्रोध भरी आँखो से खडी खडी व्याकुल और उदास हुई देख रही थी। वह पति के ईशारा करने पर भी उसके पास उपभोग या सभोग करने नहीं गई।

The emissary informed that the disappointed wife whose eyes were excellent like those of a deer had seen the mark of a golden chain of another girl on the body of her husband She was looking at it while standing nervous with her eyes full of anger She did not go to her husband for sexual intercourse inspite of the hint or gesture by her husband

Note 1 The conduct of the wife was natural

2 The word भजै here means भजणो यानी उपभोग या सभोग sexual affairs (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 938)

3 The word सैनु means सेन या ईशारा hint or gesture (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1514)

4 The word of this verse is चैनी instead of the word बेनी the braid चैनी means चैन या साँकल which is a golden chain It is much better (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 390)

अनियरे दीरघ दृगनु कि तीन तरूनि समान।
वह चितवनि और कछू, जिहि बस होत सुजान।।५८६।।

बिहारी का कथन है कि ससार मे बडी और तीखी कोरदार यानि कोनेदार समान आँखो वाली कई जवान औरते मौजूद है। परन्तु वह चितवन कुछ और ही विशेष प्रकार की होती है जिनके वश मे सुजान गुणिजन हो जाते हैं।

Bihaaree asserted that here existed numerous girls and women having broad and pointed edged eyes in this world But that manner of looking and casting glances by the eyes by girl is of specifically different kind which would attract and control meritorious persons

Note 1 The word अनियरे means चौडी और तीखे कोनो वाली आँखे the broad and pointed edged eyes

2 The word समान means बराबर या एक जैसी similar or of the same kind

झिकि झिकि झमकौ है पलनु फिरि फिरि जरि जमुहाइ।
वीचि पियाग मुनींद मिस दी सब अली उठाइ।।५६०।।

सखी ने बताया कि व्यर्थ की बातचीत वाली लडकी ने पति के आने का अनुमान लगा

कर उस जवान लडकी नायिका ने नींद आने का बहाना किया। आँख की पलको से नींद आने की झपट या झोक लेने लगी। इस तरह उसने नींद आने के बहाने अपने पास से अपनी सखियो को उठा दिया था।

The girl fnends of the young girl heroine said that she was carrying on unless talks Then she estimated time of the arrival of her husband and got her girl fnends to go away from her In the middle she began to throw her eye lids in a gust as if she was going to sleep She took yawn along with twisting her body Thus on the pretext of sleep she sent away all her girl fnends

Note 1 The word झमको means नींद आने से पहले का झोका thrust just before sleeping (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 466) झोंका means gust ie sudden violent rush of the wind

2 The word झिक झिक means झिकर यानी व्यर्थ की बातचीत useless talk (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 472)

3 The word जरि means अगडाई लेना to twist the body

4 The word जमुहाइ means उबासी लेना to yawn

ओछो बडे न है सकें लगें सतर ह्वै गेन।
दीरघ हौं हि न नेक हूँ फारि निहारै नैन।।५६१।।

बिहारी का कथन है कि क्षुद्र या नीच प्रवृति के आदमी महान नही बन सकते चाहे वे बिजली की तरह आकाश मे जा पहुचे हो अर्थात उच्च पद प्राप्त कर लिया हो क्योकि वे अपनी बुरी आदत को नहीं छोडते थे उदाहरण के तौर पर बताया कि अगर आँखो को फाड–फाड चौडी कर के तारो की तरफ देखे तो वे बडी नहीं हो सकती।

Bihaaree has asserted that a mean person would not be able to acquire greatness even if he went upon a very high position in life like the lightning in the cloud in the sky as he would never give up his bad habits He stated that the size of the eyes would not be enlarged even if one intentionly looked at the stars by widening the eyes

Note 1 The word सतर is the cant form of the word सतरदा which means बिजली lightning

2 The word गैन means गैण यानी गगन या आकाश the sky (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 332)

3 The word निहारे means निहारणो यानी देखना to see (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 694)

गह्यौ अबोलो बोलि प्यौ आद्यो पठै वसीठि।
दिठि चुराई दुँहुनु की लखि सकुचौ ही दीठि।।५६२।।

सखी ने बताया कि पत्नि ने अपने स्वभाव के अनुसार हुक्म या आदेश दे दूती को भेजकर अपने पति को बुलाया था। दूती ने उसके पति से थोडा पहले सभोग कर लिया था।

उनकी सकुचित या लज्जित नजर से पत्नि को उनके इस समोग का पता लग गया था। पत्नि ने उन दोनो की तरफ से अपनी नजर हटा ली और क्रोध से मौन धारण कर ली थी।

The girl fnend informed that the wife according to her habit had ordered and sent the emissary to call her husband The emissary had shortly before submitted to the sexual intercourse with her husband The wife presumed from the shyness of their eyes this conduct of their sexual affairs She remmoved her eye sight from both of them Then she adopted silence and stopped speaking to both of them in anger

Note 1 The word वसीठि means वसीठ या दूत या दूती the emissary (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1267)

2 The word आद्यो means आदत या स्वभाव the habit (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 101) It also means हुक्म या आदेश order or command

3 The word प्यौ means पय या पद या पति husband or positoin (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 723)

दुख हॉं इनु चरचा नहीं, ऑनन आनन ऑन।
लगी फिरै ढूका दियै, कानन कानन कान।।५६३।।

नायिका ने चुगली करने वाली से तग आकर दूती से कहा कि इन चुगलखोरी के प्रत्येक मुख मे नायिका की मर्यादा व उसके दुख की चर्चा ही नहीं थी। वे प्रत्येक वन मे कान लगा कर सुनने व उसके चरित्र की जाँच करने फिरती रहती थी।

The heroine got tired of the back biting and talking to the emissary she said that the act of this back biting did neither cared for her pretige nor they talked about her sorrow They were wandenng and had put up their ears in all the forests to hear or enquire about her conduct

Note 1 The word आन means मर्यादा prestige (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 102)

2 The word ढूँका is the cant form of the word ढूकावणो which means जाँच करना या तजबीज करना to enquire or decision (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 528)

हितु करि तुम पठयो लगै, वा विजनों की वाइ।
टलै तपति तन की तऊ चलै पसीना आइ।।५६४।।

दूती ने नायक को बताया कि उसने प्रेम पूर्वक जो पखा भेजा उसकी ठडी हवा से उसके शरीर की गरमी तो मिट गई परन्तु प्रेम से भेजे हुए उपहार से वह प्रसन्न होकर रोमानचित हो गई थी। अत वह नायिका पसीने से भीग गई।

The emissary informed the hero that the heat of body of his beloved heroine was removed by the cold air of the fan sent by him to her in love But she became very happy for the gift of the fan and got hompilated which made in her body wet with perspiration

Note 1 It is not proper to agree that the girl perspired in her happiness

2 The word बिजना means बिजन या पंखा the fan (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1297)

ध्यान ऑनि ढिग प्रॉन पति रहति मुदित दिनु राति।
पलकु कपति पुलकति पलकु, पलकु पसीजति जाति।।५६५।।

नायिका पत्नि ने अपनी सखी को बताया कि वह रात दिन अपने पति को ध्यान मे लाकर अपने पास रख कर प्रसन्न रहती थी। वह कभी पल भर काँपने लगती कभी प्रसन्न हो जाती थी और कभी पल भर मे पसीने से भर जाती थी।

The heroine informed her girl friend that she brought her husband near her in meditation and remained happy day and night In in a moment she began to tremble In another she got pleased and in the third moment she prespired heavily

Note 1 This act of trembling happiness and perspiration was foolishly joined together

2 The word पलकु is पल भर मे in a moment or twinkling of the eyelids

3 The word मुदित means प्रसन्न happy (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1070)

सकै सता इ न तमु विरहु, निसि दिनु सरस सनेह।
रहै वहै लागी दृगनु दीप सिखा सी देह।।५६६।।

अपनी पत्नि की दारूण दशा का समाचार सुन कर पति ने अपनी पत्नि को कहलाया था कि विरह का अन्धेरा उसे नहीं सता सकता था। क्योकि रात दिन उसकी पत्नि का सरस प्रेम दीप शिखा के समान उसकी देह या उसकी आँखो मे लगा रहता था।

The husband on hearing about the great distress of his wife sent the message to keep her alive He informed that he was not disturbed by the darkness of separation from his wife The juicy and bright light of the face of his wife which was like the lime light of the lamp and full of love was always visible to his eyes

Note 1 The word सताइ means परेशान करना to harass (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1477)

विरह जरी लखि जीगननु कहयौ न उहि कै वार।
अरी आउ भजि भीतरी वरसतु आजु अगार।।५६७।।

दूती ने बताया कि विरह मे व्याकुल जवान लडकी वर्षा ऋतु मे उडते हुए जुगनुओ को देखकर भ्रम मे पड गई थी। उसने कई बार सखी से कहा अरी भाग कर कमरे के भीतर आ जा। यहाँ आज तो पानी की जगह अगारे बरस रहे थे।

The emissary informed that the young girl who was nervous on separation from her husband was confused on seeing glow worms She asked her girl friend many times to run inside the room as embers or live coal

was raining on that day in stead of the dropping of the water on rain fall

Note 1 The word आउ भाजि means भाग कर कमरे के भीतर आ जा run and enter inside the room

2 The word जीगननु means जुगनु या जुगनू या आगियो glow worm

According to Encyclopaedia Britannica (Vol XII page 138) glow-worm is called the fire flies (In Bikaner it was called आगिया ie a fly of fire) The luminous organs of the glow-worm consists of cells of light The female gives light to attract the male They are present in the whole world As they emit light so they are known as fire flies

फिरि घर को नूतन पथिक चेलै चकित चित भागि।
फूल्यो देखि पलास वन समुही समुझि दवागि।।५६८।।

बिहारी का कथन है कि अनुभवहीन नये मुसाफिर को वसत ऋतु मे पलास वृक्ष के लाल पत्ते और फूलो को देख कर यह भ्रम पड जाता है कि उसके सामने दावाग्नि के अप शकुन हो रहे हैं। अत वह चित मे चकित होकर अपने घर की तरफ भाग कर चला जाता है।

Bihaaree has asserted that an inexperienced passanger would get confused on seing the red leaves and flowers of the Palaasa tree in the spring in the forest He would consider that the appearance of Palaas tree as fire in the jungle (दावाग्नि) before him which is not considered very auspicious in going on journey He would get perturbed and return home without proceeding further

Note 1 The word दावागि means दावाग्नि fire in the forest

2 The word समुही means सामने infront

3 According Aaeen Akbaree (Page 71) Phaalsa (फालसा) produced acid fruits

गडी कुटुम की भीर मे रही बैठि दे पीठि।
तऊ पलुकु परि जात इत सजल हँसौ ही डीठि।।५६६।।

नायक ने बताया कि नायिका अपने कुटुम्ब वालो की भीड मे गढी या दबी हुई बैठी थी। नायक को देख कर नायिका उसकी तरफ पीठ करके बैठ गई। तब भी वह प्रसन्नता से हरी भरी नायिका हँसती हुई अपनी नजर पल भर के लिये नायक की तरफ पटक देती थी।

The hero disclosed that the heroine was sitting amongst the crowd of the members of her family On seeing she sat with her back towards the hero Inspite of this she would look at him full of pleasure and smiling towards him for a moment or in a short time

Note 1 The word सजल means हरी भरी या खुशी मे to look in pleasure with fresh eyes (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1372)

नाउ सुनत ही है गयो तनु औरै मनु औरू।
दवै नहीं चित्त चढि रहयौ अबै चढाए त्यौरू।।६००।।

सखी ने नायिका से कहा कि नायक का नाम सुनते ही उसका शरीर और मन प्रसन्नता से भर कर ओर ही तरह का हो गया था। अब नायक प्रेम से उसके चित्त पर चढ चुका था। अब नायक का प्रेम उसके तेवर चढाने पर भी नहीं छिप सकता था।

The girl friend disclosed to the heroine that on hearing the name of the beloved hero she became very happy Her body and mind had turned towards the hero in a strange or wonderful manner It was not possible for her, then to hide her love for him by merely raising her eye brows as if in anger

Note 1 The word त्यौर means तौर या अहकार या प्रभाव या तेज pride or influence

दुसहु सौति सालौ सु हिय गनति न नाह विआह।
धरै रूप गुन को गरबु, फिरै अछेह उछाह।।६०१।।

सखी ने रूप गर्विता पत्नि की बेपरवाही का वर्णन करते हुए कहा कि सौत या सपत्नि की मौजूदगी सभी को अत्यन्त दुख देती और सालती यानी सकट मे डाल देती थी। परन्तु रूप के घमण्ड वाली नायिका को पति के दूसरे विवाह की तैयारी का कोई फिकर ही नहीं था। क्योकि उस नायिका को अपने रूप और गुणो का अभिमान था। वह अत्यन्त उत्साह से फिर रही थी।

The girl freind of the beautiful young girl disclosed her carelessness during the preparation of the next marriage of her husband She uttered that the presence of the cowife creates great trouble for all girls But the heroine girl who was proudy of her majestic beauty was not afraid of the next marriage of her husband She was seen moving with great courage and enthusiam

Note 1 The word साले means सालणो यनी सकट या कष्ट देना to create distress (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1453)

2 The दुसह means सहन नहीं करने वाला शत्रु the enemy who was not tolerable

3 The verse No 602 was not marked

4 The word गरबु is घमड pride boast

5 The word अछेह means सीमा के बिना without limits certain

और सवै हरखी हँसति गावति भभरी उछाह।
तूँ ही वहू विलखी फिरै क्यो देवर कै ब्याह।।६०२।।

नायिका देवर से अनुरक्त थी। उसे सासू ने पूछा कि हे बहु और सब स्त्रियाँ प्रसन्नता से हँसती हुई व उत्साह से भरी हुई मगल के गीत गा रही थी। वह अकेली ही देवर के विवाह के उत्सव पर व्याकुल व उदास क्यो फिर रही थी।

The mother in law asked her daughter in law why she alone was moving about sad and restless on the marriage of her Devar ie husbands younger brother? All other women were pleased and smiling and were singing auspicious songs in joy

Note 1 The word भभरी means full of fear or threat or false show
2 The word हरखी means हर्ष खुशी happy
3 उछाह is उत्साह या उमग in joy
4 देवर– पति का छोटा भाई younger brother of the husband
5 ब्याह is विवाह marriage
6 विलखी is उदास असन्तुष्ट sad or sorry

बाल छबीली तियन्दु मैं बैठी आपु छिपाइ।
अरगटे ही पानूस सी परगट होति लखाइ।।६०३।।

दूती ने बताया कि बहुत सुन्दर जवान लडकी केसर व चन्दन का लेप शरीर के लगा कर सुन्दर औरतो के बीच मे घूघट निकाल कर छिप कर बैठ गई। परन्तु काच के घेरे मे जलते हुए दीपक की लौ की भाँति उसका सौन्दर्य घूघट के वस्त्र मे से प्रकट हो रहा था और देखा जा रहा था।

The emissary informed that the young beautiful girl applied the sweet smelling paste of saffron and sandal wood to her body and covered her face with the cloth of the veil (घूघट) and sat amongst beautiful women to hide herself But her majestic beauty appeared and could be seen through her veil (घूघट) as if it was the flame of a lamp put inside a cage of glass

Note 1 The word अरगटे is the cant form of the word अरगणो यानी सुगन्धित केसर और चन्दन का लेप paste made of saffron and sandal wood

2 The word पानूस may be a cant form of the Persion word फानूस which means काँच का घेरा जिसमे मोमबत्ती या दीपक जलाया जाता था। (vide उर्दू हिन्दी शब्द कोश पेज 399)

ए री यह तेरी दई क्यो हूँ प्रकृति न जाइ।
नेह भरै हिय राखिये, तू रूखी ये लखाइ।।६०४।।

सखी ने गर्व करने वाली नायिका को बताया कि दई ने या ब्रह्मा ने उसे ऐसा प्राकृतिक स्वभाव दिया था जो किसी भी तरह से बदला नहीं जा सकता था। उसका हृदय भीतर से प्रेम से भरा हुआ था। परन्तु वह बाहर से या ऊपर से रूखे और सूखे स्वभाव की दिखाई देती थी।

The girl friend informed the beautiful heroine that it was a surprise that the God Almighty Brahamaa the creator of the world has given to her such a natural behaviour or nature which in no circumstances could be changed Apparently her heart was full of love from within but she was taken by all that she was curt and dry from outside

Note 1 The word दई is ब्रह्मा the creater of the world

इहिं कॉटे मौं पाइ गडि, लीनी मरत जिवाइ।
प्रीति जनावत भीत सौ मीत जु काटयो आइ।।६०५।।

नायिका ने अपनी सखी को बताया कि उसको नायक के प्रेम की बाबत सन्देह था।

मार्ग मे चलते नायिका के पग मे काँटा चुभ गया था। इस पर नायक ने लोक लज्जा से घबराते हुए उसके पास आकर वह पैर का काँटा निकाल दिया था। वह इस सन्देह से कि नायक उससे प्रेम करता था या नहीं जान कर मर रही थी। काँटे निकालने से वह वहम मिट गया और प्राण इस तरह बच गये यानी वह जीवित रह गई।

The heroine was doubtful about the love of the hero for her She informed about it to her girl friend In the way a thorn pricked into her feet Then the hero though afraid of defamation, ran towards her and took out that thorn from her feet Thus her suspicion about his love was removed and her life was saved

Note 1 The word भीत means घबराया हुआ bewildered or perplexed (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 968)

2 काँटे is काँटा thorn

3 It is not possible to accept that the girl was likely to die merely on the suspicion of the love

4 काढ्यो means निकाला took out

नाक चढे सीवी करै जिते छबीली छैल।
फिरि फिरि भूलि वहै गहै प्यौ ककरीली गैल।।६०६।।

दूती ने बताया कि पति और पत्नि ऐसी पगडडी से चल रहे थे जो ककरीली थी। उस ककरीले रास्ते से चलना पत्नि को पसन्द नहीं था। वह सजी-धजी श्रृंगार की हुई पत्नि उस समय अपना नाक ऊँचा चढा कर सी सी करती थी। इस पर मुग्ध पति भूल या बहाना करता हुआ उसी ककरीले रास्ते से चलता था क्योकि उसे पत्नि का नाक चढाया हुआ अच्छा लगता था।

The emissary informed that the husband and his wife were going by a foot path or a way which was full of pebbles The wife disliked to go by such a way In order to show her disliking she raised her nose up and cried in that dislike The husband was fond to see this action of the wife So he walked on that path full of pebbles as if he has forgotten this fact ie disliked by his wife

Note 1 The word छबीली छैल means श्रृंगार करके सजी धजी सुन्दर स्त्री decorated beautiful woman But छैल means बना ठना शौकीन well groomed adorned

2 सीवी– दुख बताना या मना करना बरजना to show the sorrow for pain or to forbid

3 गैल is गली या रास्ता street

नटि न सीस साबितु भई, लटी मुखुनु की मोट।
चपु रहि ए चारी करति सारी परी सलौट।।६०७।।

नायिका पत्नि को अपनी सखी पर अपने पति के साथ सभोग करने का शक हुआ। पत्नि ने कहा कि उसके सिर की वेणी खुल गई थी। मुँह मे नखरा दिखाई दे रहा था। साडी मे सलवटे पड गई थी। अत चुप रह कर सब बाते चुगली करती थी कि उस सखी ने उसके पति से सभोग करके सुख की गठरी लूट ली थी। इसको इन्कार मत कर।

The wife suspected that her girl friend had developed sexual affiars with her husband She told her not to deny her relations with her husband The open braid of her head, her coquettish face to attract men and her crumpled and crushed Saaree were sufficient proof of her conduct

Note 1 The word सीस साबितु means सिर की बेणी का खुलना the opening of the braid of her head

2 The word साबितु is पूरा प्रमाणित full or proved

3 The word लटी is of the form of लटक मटक which means नखरा coquettish face to attract men (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 1190)

4 The word मीट means बडी गठरी the big bundle

5 The word चारी means चुगली back biting

6 The word सलौट means सल पडना या दबने से लीके पड जाना creation of lines by weight on the head cover

7 सलोट means सलवटे is wrinkle or curling or full of platoons or division

8 नटि means इनकार करना to deny

जिहि भॉम भूखन रच्यो, चरन महाउर भाल।
उहीं मनो अखियॉ रगी, औठ नु के रग लाल।।६०८।।

पत्नि ने लाल कन्हैयालाल श्री कृष्ण को सवेरे घर लौटने पर उनके अपराध के चिन्ह देखकर उलाहना दिया था। पत्नि ने रात भर जागने से ऑखे लाल होना बताया तो वे इन्कार हो गये थे। इस पर पत्नि ने उपहास करते हुए कहा कि क्या यह ऑख उस परकीया के ओठो के पान की पीक से लाल हो गई थीं? जिस औरत ने अपने पैर का महावर उसके सीस का आभूषण बना दिया था उसी का यह सारा चाल चलन था।

The wife remonstrated Sri Krishan when he remained out side the whole night and returned home in the morning She asserted that his eyes had become red as he did not sleep in the night On his denial she asserted in joke that were his eyes made red by the colour of the spittle of her lips? The appearance of the red colour of the Mehadee of her feet on his fore-head had decorated it as an ornament was enough to prove his bad conduct

Note 1 The word भॉम means लडकी या औरत girl or woman

2 भूखन is आभूषण ornaments

तूँ मोहन (मन) गडि रही, गाढी गडनि गुवालि।
उठै सदा नटसाल लौ, सोतनि कै उर सालि।।६०६।।

दूती ने सुन्दर जवान लडकी से कहा कि वह गवालिनी लडकी गोपी श्री कृष्ण के मन में बहुत अच्छी तरह से गडी हुई थी। वह नटशाला मे सदा नट के समान खडी होकर अपने सौन्दर्य के नाच से श्री कृष्ण को वशीभूत करके अपनी सौतो के हृदय मे कॉंटे की तरह चुभती रहती थी।

The emissary stated that a young beautiful Gopee shepherd girl had deeply influenced and entered into the heart of Sri Krishan She got up and exhibited her skill in dancing and soon won praise from all like a Nut dancing on the rope in the building earmarked for that dance That praise and love with Sri Krishan was pricking into the heart of the cowives

Note 1 The word नटसाल लौ is नट की तरह नटशाला मे रस्सी पर नाच कर skilfully dancing on the rope like a Nut in to the building of Natshaalaa

2 गुवालि means गाये चराने वाले गवाल की लडकी the daughter of a shepherd

3 सोतनि means सोते cowives

लाल लगाम न मान ही नैनो मो बस नॉहि।
ए मुँहजोर तुरग लौ, ऐंचत हूँ चलि जाहि।।६१०।।

नायिका ने अपनी सखी को बताया कि उसकी आँखे उसके वश मे नहीं थी। यह नेत्र मुँहजोर घोडे की तरह लज्जा की लगाम से रूकावट नहीं मानते थे। लोक लज्जा के वश खींचने पर भी यह नेत्र नायक की तरफ चले जाते थे।

The heroine informed her girl friend that her eyes were not in her control The eyes were acting like a horse which could not be restrained by the bridle of shame and defmation The more the eyes were pulled up and controlled to stop the more they would run towards the hero

Note 1 The word मुँहजोर means by the force of the mouth

2 लगाम means घोडे के मुँह लगी ही लोहे व चमडे की लगाम bridle or rein or a strap

3 The word ऐंचत is खेचने पर भी– by drawing the bridle backwards

डिगत पॉति डगुलात गिरि लखि सबु ब्रज बेहालु।
कपि किसोरी दरस कै, खरे लजाए लालु।।६११।।

बिहारी का कथन है कि इन्द्र के कोप से ब्रज वासियो को बचाने के लिये भगवान श्री कृष्ण ने अपने हाथ पर गोवर्धन पर्वत उठा लिया था। राधा के वहाँ आने पर उसे देखने से श्री कृष्ण का हाथ धूजने लगा। इससे श्री कृष्ण के हाथ से पहाड डिगमगाने लगा। इस पर ब्रज वासी बेहाल होकर व्याकुल हो गये थे। इससे श्री कृष्ण को बहुत लज्जा आ गई थी।

Bihaaree has asserted that when Indra the king of Gods got enraged and heavy rain fell on the Braj region Sri Krishan lifted Goverdhan hill on his hand to protect them When Raadhaa the beloved of Sri Krishan appeared there the hand of Sri Krishan began trembling at her sight Then the hill on the hand of Sri Krishan began to shake This made th residents of Braj region nervous Sri Krishan greatly felt ashamed at this

Note 1 The word किसौरी is meant for राधा Raadhaa

2 डगुलात means हिलना to move up and down or shake

3 खरे is बहुत कुछ असल मे really

कर मुदरी की आरसी, प्रतिबिम्वित प्यो पाइ।
पीठ दिये निधरक लिये, इकटिक डीठि लगाइ।।६१२।।

दूती ने बताया कि नायिका पत्नि अपने हाथ की मुदरी या अगुठी की मणि के प्रतिबिम्ब से दर्पण की भाँति अपने पति को अपनी पीठ उसकी तरफ किये हुए बिना किसी सकोच के दृष्टि लगाये देख रही थी।

The emissary informed that the wife was looking at the face of her husband with her back towards him through the reflection of his face on the jewel inlaid on th ring of her finger like a mirror without any hesitation

Note 1 The word अग अग of Alwar verse No 605 which means every part of the body is as good as the इकटिक which means free and independent sight of this verse

2 The word निधरक is निडर fearlessly

3 The word मुदरी is अगूठी a ring of the finger of the hand

इती भीर हूँ भेद कै कित हूँ है इत आइ।
फिरै डीठि जूर डिठि सो सब की डीठि वचाइ।।६१३।।

दूती ने बताया कि नायक को बडी भीड मे खडा देख कर नायिका ने पहचान लिया था। वह किसी ओर से उसकी तरफ चली गई थी। दूसरे भीड के लोगो से दृष्टि बचा कर नायिका ने प्रेम से नायक से अपनी दृष्टि मिला कर चली गई थी।

The emissary informed that the heroine recognised the hero in a large crowd She wandered here and there and reached near him After avoiding the eye sight of the persons of that crowd she exchanged her glances with the hero in love, and then went away

Note 1 The word भेद means छेदना to go across

2 The word भीर is the large crowd

3 The word भेद is जान कर या पहचान कर to know or to recognise

4 The word डीठि is दृष्टि नजर eyesight

लाई लाल विलोकिये जिह की जीवन मूलि।
रही भोन के कोन मे सोनजुही सी फूलि।।६१४।।

दूती ने श्री कृष्ण से कहा हे लाल– कन्हैयालाल देखिये वह उनके जीवन की जड मूल प्रिय नायिका को उनके पास ले आई थी। वह इस भवन के कोने मे सोनजुही के प्रफुलित फूल की तरह दिखाई देती थी।

The emissary informed Sri Krishan that he must kindly see the beautiful girl whom she had brought to meet him She was one of the fundamental roots for his life of love She appeared in the corner of that large building like blossomed flower of the Sonjuhee creeper

Note 1 The word भोन means भवन building

औठ उचै हॉसी भरी दृग भोह नु की चाल।
मा मन कही न पी लिये पियत तमाखू लाल।।६१५।।

नायिका ने नायक को तमाखू पीते देख कर वर्णन किया कि नायक ने ओठ या होठ ऊँचा करके हँसते हुए और भोहो को चचल तरीके से उसे लुभाने के लिये हिलाया था। क्या उस तमाखू के साथ नायक ने नायिका का मन को भी पी लिया था।

The heroine saw her beloved hero smoking tobacco He raised his lip up and while smiling and moving his agile eye brows to attract her, before smoking Did he smoke her love in that action of smoking

Note 1 The word भरी means full of

जे तव होत दिखा दिखी भई अमी इक ऑक।
दगे तिरछी दीठि अब है बीछी के डॉक।।६१६।।

सखी ने बताया कि नायक और नायिका का आपस मे एक दूसरे को देखने से प्रेम उत्पन्न हो गया था। वह देखा देखी उस समय सर्वथा अमृत के समान निशान होना मालूम हुआ था। परन्तु बाद में विरह मे वही तिरछी नजर की देखा देखी बिच्छु के डक के समान जलाने वाली हो गई थी।

The girl friend of the heroine informed that the hero and heroine exchanged glances of their eyes and created love Then that exchange of glances appealed to be a lucky target sign like nectar But there after in separation those very curved exchange of glances in remembrance of each other began to burn and cause pain like the sting of a scorpion

Note 1 The word अमी means अमृत nectar

2 The word इक आँक means भाग्य का निशान fortunate sign (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 119)

3 The word दगे means दगध करना या जलाना to burn and cause pain (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 289)

4 The word बीछी is बिच्छू a scorpion

5 The word डॉक is डक sting or poisonous sting or thorn

नैको उहि न जुदी करी हरखि जु दी तुम लाल।
उर तै वास छुटयो नहीं वास छुटे हूँ माल।।६१७।।

दूती ने श्री कृष्ण से कहा कि हे लाल कन्हैयालाल तुमने जो माला उस जवान लडकी को खुशी से दी थी वह उस माला को पहने हुए थी। क्षण भर भी दूर नहीं करती थी। उस माला के सूख जाने व सुगधि उड जाने पर भी उसने वह माला अपने हृदय पर पहन रखी थी।

The emissary informed Lord Sri Krishan that the necklace of the flowers which he had given to that young girl was seen on her chest After the flowers had grown dry and their sweet smell had flown away but that necklace even than was on her heart She has not removed it even for a moment

Note 1 The word वास has been used twice in this verse The first वास

means सुगन्ध sweet smell and the second word बास is the place of residence (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1288)

2 It is not proper to keep the necklace on the chest after the flowers get dried up It was an unnatural act

3 The word हरखि means खुशी से in joy

विहसि बुलाइ विलोकियत, प्रौढ तिया रस घूमि।
पुलकि पसीजति पूत कौ पिय चूँम्यौ मुँह चूमि।।६१८।।

दूती ने बताया कि पति और पत्नि दोनो अपने निकटतम सम्बन्धी लोगो के बीच मे थे। पति ने अपने पुत्र का मुँह चूमा था। इस पर जवान पत्नि जो प्रेम के रस मे मस्त थी ने अपने पुत्र को हँस कर अपने पास बुलाया और पति की तरफ देखते हुए उस पुत्र का मुँह उसी जगह चूमा जहाँ उसके पति ने चुम्बन किया था।

The emissary informed that the husband and his wife were amongst a group of senior and superior persons of their family The father called his son and kissed him Thereafter the wife who was happy at that time as if under intoxication of love of her husband too called her son near her She while looking at her husband and smiling also kissed her son at the same place on which her husband had kissed in joy

Note 1 The word घूमि means घूमणो अर्थात नाचते हुए मस्ती मे फिरना to wander happily like dancing

2 The word प्रौढ is जवान mature or young

देख्यो अनदेख्यौ किये अग अग सबै दिखाइ।
पैठति सी तन मे सकुचि, बैठी चितै लजाइ।।६१९।।

नायक ने नायिका चरित्र की बात बताई। नायक को देख लेने पर भी नायिका ने इस तरह से काम करना शुरू किया मानो उसको देखा ही नहीं था। उसने फिर वस्त्र को हटा कर व अगडाई व उबासी लेकर अपने शरीर के सारे अग नायक को दिखा दिये। इसके बाद नायिका ने नायक की तरफ देखा और फिर अपने शरीर से सकोच के भाव दिखा कर लज्जा बताती हुई बैठ गई।

The hero disclosed the action of the heroine Even on seeing the hero she acted as if she had not seen him Thereafter she exposed all parts of her body in a different manner and made them visible to him Then she looked at the hero under a pretext Then she felt shy as if in hesitation and sat down in shame

Note 1 The word चितै means देखकर looked at

पटु पॉखे भखु कॉकरै, सपर परेई सँग।
सुखी परेवा पुहिमि मे, एकै तुही विहँग।।६२०।।

बिहारी ने कबूतर की तारीफ करते हुए बताया कि कबूतर की पाँखे ही उसका वस्त्र

था। कंकर ही उसका भोजन था। वह हमेशा कबूतरी के साथ उड़ता रहता था। अत है कबूतर वह अकेला ही संसार मे बड़ा सुखी पक्षी था।

Bihaaree praised the pigeon and stated that the feathers on the body was the dress of the piegeon Pebbles was his food He always flew with his female wife known as Kabootree कबूतरी Hence the pigeon alone was the happy bird in this world

Note 1 The word सपर means स्पर्श करना या पवन या पाँखो से उड़ना to touch wind or to fly on the wings (राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1383) (in मानक हिन्दी कोश भाग पाचवा पेज 1383) But सपरना means निवृत्त होना In my view पवन may support flying in the air In my humble opinion स means सहित with and पर means पख या पँखो feathers and wings This indicated the flying of the pair of the pigeons

2 The word पुहिमि means धरती या पृथ्वी ground meant for the whole world (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 784)

3 The word कपोई is the female pigeon

4 According to Encyclopeadia Britannica (Vol XXI pages 595 to 597) pigeon is the nestling bird and cries out a piper The best known species is the wild pigeon A Wilson had estimated them to consist of more than 2230 millions The passenger piegeon is about the same size of a common turtle dove The male pigeon is of dark slate colour The female is dark coloured The nest is a rough platform or in holes in the ground or rocks They are vegetable feeders The eggs are two or three The young small birds are fed by a secretion from the crop of the parents Pigeons are trained for flying towards the home The home coming pigeons were used to carry message which exists from olden times In 1870 71 A D Germans used falcons to interrupt the services of the pigeons in war time The Germans used hawks against pigeons

अरे परेखो कौ करै, तु ही विलोकि विचारि।
किहि नर किहि सर राखिये, खरे बढै परिवारि।।६२१।।

बिहारी ने मर्यादा भग करने की मनुष्य की स्वाभाविक प्रवृति का वर्णन करते हुए बताया है कि मित्रो देखकर विचार करो कि बड़े मनुष्यो की मर्यादा भग करने की परीक्षा कौन करता है। बताओ किस आदमी और किस सरोवर या तालाब ने बहुत बढ जाने पर मर्यादा और सीमा को भग नहीं किया।

Bihaaree stated that O- friends look and think who has examined the breaking of the social and public decorum in this world? All human beings and lakes and tanks break their limits on the great increase and rise in power

Note 1 The word परेखो means परीक्षा to examine the truth

2 The word परिवारि means किनारा अत सीमा end or limit (vide राजस्थानी

हिन्दी शब्द कोश भाग दूसरा पेज 760) It also means family

चाह भरी अति रस भरी, विरह भरी सब बात।
कोरि सदेसे दुहुनु के, चलै पौरि लौ जात।।६२२।।

दूती ने बताया कि पति नायक के परदेश जाते समय पत्नि पति आपस के प्रेम से भरी हुई मिलने की अभिलाषा व विरह की बाते हुई थी। घर के बाहर निकलने के दरवाजे तक उन दोनो के अनेक सन्देश प्रगट हो गये थे।

The emissary informed that on the starting of the journey to another state by the husband the wife and husband had to talk about their affairs of love the desire to meet and the distress on separation By the time the husband reached the main exit gate of their home many messages were exchanged between husband and the wife

Note 1 The word पौरि is the cant form of पोळ which means प्रवेश द्वार main gate for entrance and exit

2 It is difficult to rely on the assertion that the wife and husband had sent many messages before they reached the main exit gate It is a mere exaggeration

सुनि पग धुनि चितई इतै, न्हाति दिये ही पीठि।
चकी झुकी सकुँची डरी हँसी लजौं सी दीठि।।६२३।।

दूती ने बताया कि नायिका नदी मे स्नान कर रही थी। उसकी पीठ नायक की तरफ थी। नायक के पगो की आवाज सुन कर नायिका ने उसकी तरफ देखा था। फिर नायिका आश्चर्य मे पड कर चकित हो गई। फिर वह झुकी सकुचित हुई डरी और लज्जा भरी दृष्टि से हँस कर नायक की तरफ देखा।

The emissary informed that the hero reached the river where the heroine was taking bath Her back at that time was towards the hero After hearing the sound produced by his foot steps she knew that he was the hero Thereafter she looked as if she was surprised to see the hero Then she bent down her body to hide her breasts She got afraid of defamation and in hesitation she smiled in shyness and looked at the hero

Note 1 The word न्हाति means स्नान करना to take a bath

कर लै सूँघि सराहि हूँ रहे सबै गहै मौंनु।
गँधी अँध गुलाब कौ, गवई गाहक कौंनु।।६२४।।

बिहारी ने गुणो के ग्राहक का व ग्रहण करने वालों का वर्णन किया है। उसने कहा है कि अंधे के समान मूर्ख गधी या गाँधी समय कि गावों मे गुलाब के इत्र और गुलाब जल का खरीदने वाला कौन था? गाँव वाला ने गुलाब के इत्र को हाथ मे लेकर सूघा और उसकी तारीफ की। परन्तु इत्र मोल लेने की बाबत वे सब चुप हो गये थे।

Bihaaree has described the acceptance and position of the virtues

He warned the Gandhee the seller of rose scent, to understand that there was no purchaser of rose scent and rose water in the villages The residents of the village held the rose scent in their hands smelled and praised it But all the villagers became silent about the purchase of that rose scent

Note 1 The word गवई is in the village

2 The word गाहक is खरीददार purchaser or customer

मिलि चलि चलि मिलि, मिलि चलत ऑगन अथायो भॉनु।
भयो मुहूरत भोर कै पोरी प्रथम मिलॉनु।।६२५।।

दूती ने बताया कि पति को प्रात काल परदेश जाने के लिये रवाना होना था। पति और पत्नि बार–बार मिलते रहे और घर के आँगन मे बहुत देरी लगने से सूर्य अस्त हो गया। अत पति का मिलान यानी डेरा या पडाव प्रवेश द्वार पर ही करना पडा।

The emissary informed that according to the time affixed by the astrologer the husband had to start his journey in the morning But the meetings between the husband and the wife many times took much time On account of the delay in the court yard of their house the Sun had set Hence the first camp of the husband took place at the main door of entrance of their house

Note 1 How would the all day be spent in the house?

2 The word अथायो means अस्त हुआ set in

तौ वलि है भली ये वनी नागरि नन्दकिसोर।
ज्यौं तम नी के के लखे मो करनी की ओर।।६२६।।

बिहारी ने भगवान से प्राथना की है कि हे चतुर नन्द किशोर श्री कृष्ण अगर आप उसके बुरे कर्मों की तरफ उदार मन करके देखे तो वह आप पर बलिहारी जाता है। उसके बुरे कम भी भगवान की उदारता व दया से भले बन जावेगे।

Bihaaree prayed to Sri Krishan the God Almighty that he should look at his bad deeds liberally He would scrifice himself for that kindness A look with mercy was likely to turn his bad deeds in to virtuous acts by his kindness

पच रग, रग वैदी खरी उठे उग मुख जोति।
पहिरे चीरु चुनौठिया, चटक चौगनी होति।।६२७।।

दूती ने बताया कि उस सुन्दर जवान लडकी के मुख मे उदय होते हुए सूर्य का सा प्रकाश था। उसने अपने ललाट पर उत्तम रग की बिदी लगाई थी। इसके बाद उसने पाच रग की चुनडी या ओढणा जेवर पहने हुए शरीर पर ओढ लिया था। इससे उस लडकी की सुन्दरता की चमक चौगुनी बढ गई थी।

The emissary informed that the face of a young beautiful girl was as brilliant as the rays of the rising Sun She marked a spot (टीका) of fine colour on her fore head Thereafter she covered her decorated body with a Chunree

(ओढणा) of five colours This increased the magnificence of her beauty four times

Note 1 The words चीरु व चुनोरिया these words mean चूनडी या ओढणा but चुन्नट देकर बनाई हुई चुनरी the head cover cloth ओढणा of a woman The word चुन्नट is an act of colouring the ओढणा Odhanaa चुनना is to choose

2 It is difficult to accept that the colour of the body of the girl was as brilliant as the rays of the rising Sun

3 The word चटक is चमक brilliance

हँसि ओठनु विच करू उँचै, किये निचौहे नैन।
खरै अरै पिय के पीया, लगी विरी मुख दैन।।६२८।।

दूती ने बताया कि नवोढा पत्नि अपने पति को बहुत अडने व हठ करने पर हँस कर व अपना हाथ ऊँचा करके और अपने नेत्र नीचे करके उसके ओठों या होठो के बीच मे नागर बेल या पान का बीडा मुँह मे देने लगी थी।

The emissary disclosed that on the insistence of her husband the young wife while smiling and lifting her hand up and looking down wards with her eyes began to put the folded and seasoned betel leaf between his lips in his mouth

Note 1 The word अरै is the cant form of the word अडणो which means हठ करना to insist or to urge firmly

2 The word पिया means प्रिया या पत्नि wife

3 The word विरी means नागर बेल के पान के पत्ते का बीडा the folded seasoned betel leaf

वारौ वलि तो दृगनु पर, अलि खजन मृग मीन।
आँधी दीठि चितौनि जिहि किये लाल आधीन।।६२६।।

दूती ने राधा के नेत्रो की तारीफ करते हुए कहा कि हे राधा वह उसकी आँखो की सुन्दरता पर भौरे खजन पक्षी मृग या हिरणी और मीन या मछली को बलि देकर निछावर करती है क्योकि उसने अभी तक आधी दृष्टि से देख कर ही लाल– कन्हैयालाल भगवान श्री कृष्ण को वश मे क्यो कर रखा था।

The emissary praised the eyes of queen Raadhaa and said that she was prepared to sacrifice the doe, the Kanjan bird ie Magpie the fish and the black bees in comparison to her eyes as she had controlled Sri Krishan by looking at him half heartedly with her eyes

Note 1 It is apparent that such a beautiful girl would not bow to her husband for sexual affairs soon The bed stead was moving about and the pillow was much pleased awaiting for their sexual affairs But the newly married girl had twisted her body It is an unnatural assertion that the bed stead or pillow which were lifeless would move

ढोल्यो तो डगमग करै तकियो करै किलोळ।
बनडो तो नोरा करै बनडी करै मरोड।

2 The word चितौनि is the cant form of the word चितवण which means नजर या दृष्टि eye sight (vide राजस्थानी हिंदी शब्द कोश भाग प्रथम पेज 378)

3 Why the eyes of a deer or doe magpie fish and black bee were considered beautiful and the eyes of the girls and women were compared with them? This requires a detailed explanation

4 The eyes of a deer or doe were round and large in size and beautiful The eyes of a deer were alert to save the deer from the apprehension or danger of any kind King Choonda Rathore of Naagor in Marwar used to serve ghee (घी) clarified butter to his horses to keep them ready for any strife The Mohil queen was against it She urged to her husband that the deers do not get ghee ie clarified butter to eat but they would run faster than the horses
कामणि कह कन्या सुनो हिरण किसा घी खाय।
पान खड़ूके उठ चलै घोड़ाँ आगल जाय।

The faster speed of the deers than the horses is undoubtedly correct but here the emphasis is on its alertness A little danger to the deer by the light sound of the dry leaves would make it alert to avoid the risk by running away Here the large and round in size of beautiful eyes like that of a deer makes the girl alert to protect her conduct and chastity

5 The eyes of the fish are longer and a litle pointed at both the ends and they are beautiful But the fish moves swiftly in the water and would catch its prey suddenly and very quickly The beautiful eyes of the girl which are swift in their movement and quick in suddenly catching and controlling her prey ie the hero are ear marked for this purpose

6 The eyes of the Kanjan (खजन) magpie bird are more round in size They would look in a fixed manner at the prey Hence the beautiful eyes of the girl which would look and capture the hero are campared to the eyes of the Kanjan or Magpie

7 The eyes of the girl which are black in colour in contrast to the yellowish eyes of a European girls are compared to the black bees The eyes of the girl would wander about the prey the hero where the girl is sure to get juice or honey But the eye lids with its black hair are generally compared with a black bee

जातु सयानु अयानु है वै ठग काहि ठगे न।
को ललिचाइ नि लाल के लखि ललचौहै नैन।।६३०।।

नायिका ने सखी को बताया कि लाल यानी कन्हैयालाल भगवान श्री कृष्ण के लालच भरे नेत्रो को देखकर कौन नहीं ललचा कर मोहित होता। वे ठग नेत्र किस को नहीं ठग लेते। उन नेत्रो के आगे बडे-बडे ज्ञानी और चतुर लोग भी अज्ञानी हो जाते थे।

The heroine informed her girl friend and said that who would not be attracted and enamoured by those greedy eyes of Sri Krishan Who would not be cheated by those attractive eyes which were ear marked for cheating Under the affect of those greedy eyes many clever people would turn foolish

Note 1 The word सयानु means सयाणो या चतुर या सज्जन wise and clever persons The word अयानु is just opposed to it It means अज्ञान foolishness (vide राजसीनी हिन्दी शब्द कोश भाग तीसरा पेज 1396 और भाग प्रथम पेज 59)

लखि लखि अखिया अध खुलिनु आँगु मोरि अगराइ।
आधि क उठि लेटति लटकि आ रस भरी जभाँइ।।६३१।।

दूती ने बताया कि रात भर सभोग करने के बाद सवेरे वह नायिका आधी खुली हुई आँखो से बार-बार इधर उधर देखती थी। फिर वह अपने शरीर को मरोड कर अगडाई लेती थी। फिर आधी सी कुछ उठ कर फिर लटक कर या झुक कर वह प्रेम के रस भरे सयोग के बाद जभाई लेती थी।

The emissary disclosed that the young girl heroine got up after sexual intercourse for the whole night in the morning She was looking on all sides by her half opened eyes Then she would stretch and twist her body She would raise half of her body Thereafter she would lie down again on the bed stead after bending down and taking a yawn as she was tired of the sexual intercourse which was full of juice of love

Note 1 The words आधि is आगे ahead It is a separate from the letter क and word आ is separate from the word रस It may be kept in view while translating this verse

प्रेमु अडोलु डुले नहीं मुँह बोले अनखाइ।
चित ऊँनिकी मूरति वसी चित ऊनि मॉह लखाइ।।६३२।।

नायिका के नाराज होने पर सखी ने उसको कहा कि उसका प्रेम अचल था। वह भी उस प्रेम से डुलती या हिलती नहीं थी। परन्तु वह प्रेम को छिपाना चाहती थी। प्रेम की बाबत सवाल पूछने पर क्रोध से भरे हुए अप शब्दो से मुँह से बोल कर जवाब देती थी। उसके हृदय मे श्री कृष्ण की मूर्ति बसी हुई थी और उसका चित भी उन्हीं की तरफ अनुरक्त दिखाई देता था। वह यह बात छिपा नहीं सकती थी।

On the anger of the heroine her girl friend told her that her love with Sri Krishan was stable She too was not going to move away from it But on an enquiry about that love she tried to conceal it She replied in anger with abusive words The picture of Sri Krishan had set up in her heart Her mind too was apparently attached to him Such love could not be concealed

Note 1 The word अनखाइ means अनख या क्रोध या अस्वादिष्ट full of anger or untasteful or abusive (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 38)

नाक मोरि नॉहि क कै नारि निहोरै लेइ।
छुवत ओठु विय ऑगुरिनु विरी वदन प्यौ देइ।।६३३।।

दूती ने बताया कि पति अपनी पत्नि को पान का बीडा देने लगा। पत्नि ने अपने नाक को मरोड कर या सिकोड कर व बीडा लेने से नाहि या नहीं कह कर इन्कार कर दिया। फिर ज्यादा मनुहार करने पर पत्नि ने बीडा लेना स्वीकार कर लिया। पति ने बीडा देते समय उसके दोनो ओठो या होठो को अपनी उँगलियो से छू लिया या स्पर्श कर लिया।

The emissary disclosed that the husband tried to serve a folded seasoned betal leaf to his wife But she twisted and narrowed down her nose She refused to accept it by crying no no to him After several humble offers she agreed to accept that folded betal leaf The husband while putting that *folded betal leaf in her mouth touched both of her lips by his fingers*

Note 1 The word निहोरै means नोहरौ या मनुहार offer or to present (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 704)

2 The refusal of the wife was merely a showy or artificial act

3 *The word विरी means नागर बेल के पान का बीडा* folded seasoned unit of betel leaf of Naagarbel creeper

गिरे कपु कुछु कुछु रहै करु पसीजि लपटाइ।
लयौ मूठि गुलाल भरि छुटत मुठी है जाइ।।६३४।।

दूती ने बताया कि नायक और नायिका होली खेलते हुए मुठि भर कर गुलाल एक दूसरे पर फेकते थे। परन्तु फेकने पर मुठी भर गुलाल से खेलना ही माना जाता था। वास्तव मे कुछ गुलाल उनके काँपते हुए हाथो से नीचे गिर जाती थी। कुछ गुलाल पसीने से भरे हुए हाथो मे लगी रह जाती थी। कुछ गुलाल हवा मे उड जाती थी। नायक और नायिका के पास बहुत थोडी गुलाल ही पहुँचती थी।

The emissary informed that the hero and the heroine were playing Faaga (फाग) on the Holee (होली) festival They were throwing first full of Gulaal ie red powder at each other The red powder as a matter of fact did not reach them in full It was merely known as throwing hand full red powder *Some red powder fell down on the land as their hands were shaking* Some remained attached to the perspiration in their palms Some flew in the wind

देखत कछु कोतिगु इतै देखो नैक निहारि।
कव की इकटक डटि रही टटीआ अगुरिनु फारि।।६३५।।

दूती ने नायक को कुछ और तमाशा देखते हुए को कहा कि जरा उस तरफ तो देखो। परकीया नायिका उसे देखने के लिये बहुत समय से अपनी खिडकी पर लगी हुई टटटी को अपनी उगलियो से फाड कर एक उसकी तरफ ही डट कर नजर लगाये देख रही थी।

The emissary disclosed to the hero who was looking at some other

show, to see towards the other side The Parkeeyaa heroine was constantly looking at him with her fixed eye sight, through the gap made by her fingers in the Tatee (टट्टी) made of sweet smelling root of the grass afixed to the window of her house

Note 1 The word फारि means चीरना to tear

करि लै चूँमि चढाइ सिर, उर लाइ भुजा भेटि।
लही पाती पिय की लिखति बाचति धरत समेटि।।६३६।।

दूती ने बताया कि पति का पत्र मिलने पर पत्नि बहुत खुशी हुई थी। पत्नि ने उस पत्र को हाथ मे लेकर चूमा फिर अपने सिर पर रखा। बाद मे हृदय और भुजाओ के लगाया। उस पति के लिखे हुए पत्र को लेकर पढा और फिर समेट कर समाल कर रख दिया।

The emissary has disclosed that the wife became very happy on the receipt of the letter of her husband She lifted up that letter in her hand kissed and touched it to her heart and placed it on her head Thereafter she took that letter and read it Then she folded that letter and placed it at a safe place cleverly

Note 1 This is an artificial act
2 The word बाँचति means पढ कर after reading
3 The word समेटि means to fold into platters

चकी जकी सी है रही, बूझे बोलति नीठि।
कहूँ डीठि लागी लगी, कै काहू की डीठि।।६३७।।

सखी नायिका की विचित्र दशा का वर्णन करती हुई कहती है कि वह जवान लडकी चकित यानी अचम्भित और जकडी हुई सी यानी भयभीत सी हो रही थी। पूछने पर बडी कठिनाई से बोलती थी। ऐसा मालूम होता था कि वह किसी से नजर मिला कर उससे अनुरक्त हो गई थी या उसको किसी की नजर लग कर उसका हाल बिगड गया था।

The girl friend of the heroine discolsed her conduct That young girl appeared wonder struck or terrified On being asked she would hardly give any reply with difficulty It was felt that either she was attached to any body's love or she was effected by some evil eye

Note 1 The word चकी means चकित या अचम्भित ie surprised or wonder struck
2 It is difficult to accept that an evil eye would affect human beings
3 The word जकी means जकडीजणो या बन्धन मे आना या फसना to be tied down or involved (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 416)

भावरि अनभावरि भरे करौ कोरि बकवादु।
अपनी अपनी भाँति को छुटै न सहज सवादु।।६३८।।

बिहारी का कथन है कि मनुष्य की जो प्राकृतिक भावना पसद या नापसद करने की

थी वह करोडो उपाय करने पर या वाद विवाद से नहीं छूट सकती। हर आदमी से अपनी प्राकृतिक प्रवृति के स्वाद या रूचि उससे छूट नहीं सकती।

Bihaaree has asserted that the natural taste or interest of a man could not be changed even after thousands of attempts or discussions Every one would stick to his nature

Note 1 The word भावरि means भावना natural spirit or feelings to like and अनभावरि is the dislike

2 *The word* बकवादु *means* व्यर्थ का वाद विवाद *discussion in vain*

3 The word सवादु means स्वाद या रूचि taste or liking

मुख उघारि पिउ लखि रहत रहयौ न गो मिस सैन।
फुरके ओठ उठे पुलक गए ऊधरि जुरि नैन।।६३९।।

दूती ने बताया कि पत्नि सोने का बहाना करके पलग पर मुँह ढक कर लेट गई थी। परन्तु जब मुँह पर पडा कपडा हटा कर देखा तो पत्नि का नींद ले कर सोने का बनाया हुआ बहाना ही ठहरा। उसका ओठ या होठ फडकने लगा। पत्नि डर कर या निश्चित रूप से रोमाचित होकर प्रसन्न हो गई। फिर उन दोनो के नेत्र खुल कर प्रेम पूर्वक जुड कर मिल गये।

The emissary informed that the wife made a pretext to sleep She lied down on the bed stead by covenng her face with her cloth The husband removed that cloth from her mouth and looked at her Then she could not hide that pretext of sleeping The wife then undoubedly had become happy Her lips began to move Then the eyes of both were fully opened and they exchanged glances of love with each other

Note 1 The word फुरके is फडकना of lip होठ Throbbing of the lip was a natural act

2 The word सैन means सोवणो to sleep and मिस means बहाना pretext

पिय मन रूचि है वौ कठिन तन रूचि होउ सिगार।
लाख करौ ऑखि न वढै बढै वढॉ ए बार।।६४०।।

दूती ने अभिज्ञ व्यक्ति को बताया कि पति के मन मे रूचि या चाह उत्पन्न करना कठिन था। श्रृगार करने से उसके शरीर की सुन्दरता उसकी सोत के सोक को बढा सकती थी। परन्तु पति का उसकी तरफ आकर्षित होना सभव नहीं था। लाखो उपाय करने पर भी आँखे बडी नहीं हो सकती थी। केवल शरीर के बाल बढ सकते थे।

The emissary disclosed to the young beautiful girl that it was difficult to creat the desire for love in the mind of the husband This knowledge was beyond the learning or knowledge of that girl The decoration of the body would make her more beautiful than her cowife who was full of sadness But it was not bound to attract the husband towards her The size of the eye would not be enlarged even if hundreds of attempts were made But nature had made the increase of the hair possible

Note 1 The number 640 has been wrongly written on two Dohaas

दुरयो खरे समीप कौ, लेत मान मन मोदु।
होत दुहुन के दृगनु हि बतरस हास विनोदु।।६४०/६४१।।

दूती ने बताया कि परकीया नायिका और नायक दूर खडे हुए भी समीप होने का सा मन मे प्रेम पूर्वक मान लेते थे। वे दोनो दूर खड़े हुए भी आँखो के ईशारों से प्रेम की रस भरी बाते करते थे। वे हँसते और विनोद या आनन्द लेते थे।

The emissary informed that the Parkeeyaa heroine and the hero had very much enjoyed their distance by meeting of their eyes as if they were near each other The twinkling of their eyes proved about the talks and their affairs of love They felt happy by their conduct and laughing

Note 1 The word बतरस are two words बत means बातचीत या सभाषण talking रस means रस या रग या रति या प्रेम क्रीडा affairs of love (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 883 और 1128)

मन मोहनु सो मोहु करि तूँ घनश्यामु सभारि।
कुज विहारी सौं विहरि, गिरधारी उर धारि।।६४१/६४२।।

बिहारी ने अपने मन को समझाया और कहा कि अन्य देवताओं को छोड कर भगवान श्री कृष्ण से प्रेम कर। यदि उसे उनकी सुन्दरता देखनी है तो घनश्याम श्री कृष्ण की सावधेती से सेवा कर। अगर उसे चचलता से कुज या लताओ से ढके हुए भवन में भ्रमण करना है तो उसी जगह घूम जहाँ श्री कृष्ण घूमते थे। अगर उसे भार धारण करना है तो गिरधारी भगवान श्री कृष्ण जिसने ब्रज को बचाने के लिये गोवर्धन पर्वत धारण किया था उनको अपने हृदय में धारण कर।

Bihaaree asked his mind to give up the worship other deities He should love Sri Krishan He should see the beauty of Ghan Shyaam by serving him carefully If he wanted to wander in the building covered by the creepers he should walk at the place where Sri Krishan used to wander If he wanted to lift weight as Govardhan hill was lifted by Sri Krishan to protect the people of Braj he should place Sri Krishan in its heart

मैं मिसुहा सोयो समुझि, मुँह चूम्यो ढिंग आइ।
हस्यौ खिसानी गलु गह्यौ, रही गले लपटाइ।।६४२/६४३।।

दूती को पति ने बताया कि सभोग करने की बात को उसकी पत्नि ने मान करके इनकार कर दिया था। तब पति बहाना या छल करके सो गया। पत्नि ने पति का नींद मे सोया हुआ समझ कर पास मे जाकर उसके मुँह का चुबन कर लिया। तब पति हँस पडा। इस पर पत्नि लज्जित होकर पीछे हट गई परन्तु पति ने उसका गला पकड लिया। इस पर पत्नि भी पति के लिपट गई थी।

The husband informed the emissary that his wife in pride, refused to perform sexual intercourse The husband pretended to sleep The wife taking her husband asleep kissed his cheeks Then the husband laughed The wife moved back wards in shyness But the husband caught hold of her neck

Then the wife gave up her boast and embraced the husband

Note 1 The word खिसानी means खिसाणो यानी लज्जित होकर पीछे हटना to move backwards in shyness (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 286)

2 The word मिसुहा means छल या बहाना to cheat or to decline

तीठि नीठि ऊठि यैठि हूँ प्यौ प्यारी परभात।

दोऊ नींद भरे खरे गरै लागि गिरि जात।।६४३/६४४।।

सखी ने बताया कि रात भर सभोग के बाद पति और पत्नि दोनो थकावट के सकट के कारण बडी मुश्किल से पलग पर से सबेरे उठे। परन्तु वे दोनो भली भाँति नींद से भरे हुए थे। वे एक दूसरे से गले मिल कर फिर पलग पर गिर जाते थे।

The girl friend of the wife disclosed that the husband and the wife had spent the whole night in sexual affairs In the morning they got up from the bed stead but on account of their tiredness with much difficulty But both husband and the wife in reality were much under the influence of deep sleep So both of them embraced or made their necks meet and again fell down on the bed stead

Note 1 The word नीठि means निकम्मा idle person or मुश्किल से with difficulty

2 The word तीठि means सकट या थकावट का सकट the trouble caused by tiredness (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 558)

तनक झूठ निस वादिली, कौन बात परि जाइ।

तिय मुख रति आरभ की नहि झूठिये मिठाइ।।६४४/६४५।।

पति ने बताया कि रगीले मस्त पति को रात के समय थोडी भी झूठ पसद नहीं थी। परन्तु ऐसी कौनसी बात थी जो मानी जा सकती थी। सभोग शुरू करने पर पत्नि का नाहि नाहि झूठ कहना पति को बहुत पसद या स्वादिष्ट लगता था।

The husband told his friend that the enamoured husband would not like any false talk at night But which false talk would be acceptable The false denial by the wife at the beginning of the sexual intercourse appeared much tasteful to the husband

Note 1 The word निस is रात night and बादिली means बादीलो यानी रगीला और मस्त पति enamourous husband

नहि अन्हाई नहि जाइ घर चित चिहूटयौ तकि तीर।

परसि फुरहुरी ले फिरति, विहसति धसति न नीर।।६४५/६४६।।

दूती ने बताया कि नायिका नदी मे स्नान कर रही थी। वहाँ नायक भी पहुँच गया। तब नायिका का मन नदी के तीर की तरफ लग कर नायक के प्रेम मे लीन हो गया। नायिका नायक को देखने लग गई। वह ठड का बहाना करके स्नान नहीं करती थी और न अपने घर जाती थी। वह ठड के डर से पानी को स्पर्श करती थी और पानी हाथों से फैंक कर फुरहरी या फुहारा लेती हुई सरदी से काँपती फिरती थी। वह पानी मे स्नान करने नहीं बैठती थी। बाद

मे वह हँसती हुई अपने घर चली गई थी।

The emissary informed that when the heroine was taking bath in the nver the hero reached there Then the mind of the heroine was inclined towards the hero She looked towards the bank of the nver where the hero was standing She neither took bath nor returned to her house In order to look at the hero she delayed the matter by touching the water and by throwing drops of water on her body as if from a fountain She had thus delayed there by walking aside under the fear of getting cold Thereafter she went away to her house while smiling without taking any bath in the water of the nver

Note 1 The word घिहूटयौ means चीवट यानी प्रेम की लगन में लीन involved in love (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 383)

2 The word फुरहुरी means ठंडे पानी से काँपना to move about shivenng in cold water

3 The No 646 has not wntten at the end of the verse

सटपटात से ससि मुखी, मुख घूघट पट ढाँकि।

पावक झर सी झमक कै गई औझकों झाँकि।।६४६/६४७।।

नायक ने अपने मित्र को बताया कि चन्द्रमा के समान सुन्दर मुख वाली जवान लड़की भय सकोच और देखने की इच्छा से भरी हुई सटपटाति और हिचकती हुई अपने मुँह को घूघट के वस्त्र से ढक कर अग्नि की लपट के समान झमक कर या जल्दी से लपक कर डरती हुई सी झरोखे मे से झाँक कर उसे देख कर चली गई।

The hero informed his fnend that a young girl whose mouth was beautiful like that of the Moon wanterd to see him But she was also under fear of defamation and hesitation She under fear covered her face with घूघट the cloth of veil and looked at him by jumping into her dormer window like the flame of fire and went away

Note 1 The word ओझकौं means ओझकणो या डरना या भय मानना under fear (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 178)

2 The word सटपटात means भय या सकोच मे पडी हुई under fear and hesitant or doubtful

समै पलट पलटै प्रकृति को न तजे निज चाल।

भौ अकरुनु करुना करै, इहि कपूत कलि काल।।६४७/६४८।।

बिहारी का कथन है कि समय के पलट जाने पर प्रकृति मे भी परिवर्तन हो जाता है। ऐसा कौन पुरष है जो प्रकृति के बदलने पर अपनी चाल नहीं छोड देता। देखो करुना करने वाले भगवान ने भी कलियुग के समय मे कुपुत्र की तरह दया करना छोड दिया।

Bihaaree remonstrated to God Almighty and stated that every thing must change with the change of time and nature Who is that man who would not change his conduct with the change of nature In this Kaliyuga (कलियुग)

era even the God who was full of mercy had turned himself like bad charactered son as unkind to all

Note 1 The change of nature has made Jaisalmer desert area dreadful and horrible It is difficult to go to Jaisalmer on the live horses owing to famine conditions It is possible only if the horses are made of the wood

घोडा होवे काठ रा पींडी हो पाखाण
लोह तणा हो लूगडा जोई जे जैसाण।।

In Jaisalmer people put on the back of their person old leather

पुराणा खालड बाँधे पूठ
अणूता चूचा होवे ऊँठ
मदासर पासे धोळा बाल
दुरबल भाटी देश दुकाळ।

They search water in the tanks near the wide plain The trees are of medium size The tall beautiful people would wander hungry No bushes grow there

हुँचेरा तालर आवे हेर दीठा मै जादम जैसलमेर।
राती रिड थोतर मध्यम रूख भमै दिगपाल मरता भूख।
विणज ब्यौपार न दीठो कोय कुरट भुरट मुरठ जहँ होय।

In the Jaisalmer region no peacocks speak It is full of giraffes and porcupines

मुलक मझार न बोले मोर जरखाँ सेहाँ गोहाँ जोर।
डूमरा बारठ दीली लाँग ठहक्के दोनूँ खोडी टाँग।

In the fort of Jaisalmer very rich merchants reside but they do business in Coffin only

हेके गाढ ऊपर तीन हजार कोडी धज सक्कज सहूकार
दिनाँ ही तेथ मरे दम दस विणजे खाँफण ले सरवस।

The bullocks joined in a cart has no rein No test takes place there They consider an elephant equal to a buffalo They consider silk equal to wool

जुडे कध बळदाँ जोत न रास न बध
पारख ठाठ न कोय हँसती भैस बराबर होय
परखे ऊन बरोबर पाट धनो धर घाट धनो धर धाट।।

2 The great poet Tulsi Daasji has urged that the importance of the time was great Man carried no weight Arjun one of the greatest heroes failed to use his arrows to protect the ladies (Gopees) of the family of Lord Sri Krishan when Kaabaas (काबा) plundered them

तुलसी नर का क्या बडा समय बडा बलवान
काबा लूँटी गोपिका वहि अर्जुन वहि बाण।

वुधि अनुमान प्रमान श्रुति किये नीठि ठहराइ।
सूछिम करि परि ब्रह्म की अलख लखी नहि जाइ।।६४८/६४६।।

बिहारी का कथन है कि परब्रह्म की स्थिति की गति बहुत सूक्ष्म है। परब्रह्म अलक्ष्य है। वह देखा नहीं जा सकता। बुद्धि के अनुमान लगाने से या वेदो का व पुराणों व श्रुति के प्रमाण से बडी कठिनाई से उसका अस्तित्व होना माना जा सकता है।

Bihaaree has asserted that God Almighty could not be seen He would never be seen An estimate by the skill of wisdom and proof from the Vedas, Puraanaas and Srutees would enable a man to accept the existence of God Almighty with great difficulty

Note 1 The word विधि of Alwar verse No 643 means according to the natural way of Brahama Vedas is a bit better than the word बुद्धि wisdom of this verse विधि means creator

2 The word सूछिम means सूक्ष्म यानी बहुत छोटा very little (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1504)

खिचे मान अपराध हूँ, चलि गै वढै अचैन।
जुरत डीठि तजि रिस खिसी, हँसे दुहू के नैन।।६४६/६५०।।

दूती ने बताया कि पत्नि मान से और पति अपने अपराध से एक दूसरे पर खिचे हुए थे। इससे उनकी बेचेनी बढी थी। तब वे एक दूसरे की तरफ चले गये थे। दम्पति की एक दूसरे से दृष्टि मिलने पर पत्नि ने क्रोध और पति ने लज्जा छोड दी और वे हँस पडे।

The emissary disclosed that the relations of husband and wife became strained The wife had withdrawn herself in pride while the husband was ashamed on account of his faults This increased their distress Then they moved towards each other On meeting of the eyes the wife removed her anger The husband gave up his shame Thereafter they met and laughed at their conduct

Note 1 The word खिसी means खिसणो या लज्जित होना to be ashamed (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 286)

2 The word अचैन means अशान्ति no peace

रूप सुधा आसव छक्यौ आसवु पियत बनै न।
प्यालै ओठ, पिया वदन रह्यौ लगाये नैन।।६५०/६५१।।

दूती ने पति को पत्नि के रूप पर मोहित होने का वर्णन किया। पति अपनी पत्नि के रूप के अमृत के समान आसव को देख कर तृप्त व मस्त हो होकर छक गया था। पति सामान्य आसव यानी शराब पीना भी भूल गया। वह शराब से भरे प्याले को होठ से लगाये और अपनी पत्नि के मुँह पर नजर लगाये ही रह गया था।

The emissary disclosed that the husband was enamoured by the magnificent beauty of his wife He became intoxicated by her beauty as if by

the excellent wine He forgot to drink wine meant for his drinking He was so affected by her beauty that the cup full of wine remained attached to his lips and his eyes remained looking at the beautiful face of his wife

Note 1 *The word आसव means शराब या मदिरा wine* (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 115)

2 This was the inflnence of the excellent beauty of the wife

3 The word सुधा is अमृत nectar

यौ दल मलियतु निरदई दई कुसुम सौ गातु।

करु धरि देखो धरधरा उर को अजौ नु जातु।।६५१/६५२।।

दूती सुकुमारी जवान लडकी का वर्णन करती हुई कहती है कि हे दई– हे भगवान क्या फूल के समान कोमल शरीर को इस तरह निर्दयता से दला व मसला जाता है जिस तरह का काम इस नायक ने किया। उस लडकी की छाती पर हाथ रख कर देखो उसके हृदय की धडकन अभी तक चालू है।

The emissary blamed the hero for crushing hard the breasts of that young girl Oh! God was it possible to crush and rub the breasts of the girl so hard whose body was soft like that of a flower as was done by that cruel hero

Please put the hand on the chest and see that the palpitation of her heart was continuing upto this time

Note 1 The very hard crushing of the breasts of that girl was a cruel act

2 The word धरधरा means धडधडाहट यानी हृदय की धडकन the palpitation of the heart

3 The word मलियतु means मसलना to crush

किती न गोकुल वधू, काहि न किहि सिख दीन।

कौने तजी न कुल गली है मुरली सुर लीन।।६५२/६५३।।

सखी के उपदेश देने पर नायिका ने उसे जवाब दिया कि गोकुल नगर मे अनेको खानदान में बहुएँ व स्त्रियाँ थी और किसी ने उनको उपदेश नहीं दिया। परन्तु उसे बतलाया कि श्री कृष्ण की मुरली की ध्वनि सुन कर अनुरक्त होकर कुल की मर्यादा को किसने नहीं तोडा था।

On the advise of her girl friend the young girl heroine replied that there were many daughter in laws in the town of Gokul and many women but they did not advise them to observe the traditions of the family But please point out to her as to who was not affected by hearing the sweet sound of the flute of Sri Krishan and did not commit a breach of the prestige of the family

Note 1 The word कुल गली is कुल की मर्यादा the prestige of the family

खलित वचन अध खुलित दृग ललित स्वेद कॅन जोति।

अरुन वदन छवि मद छकी खरी छबीली होति।।६५३/६५४।।

सखी ने बताया कि शराब पीकर मस्त हुई विवाहित जवान लडकी अप्रिय और अखरने

वाले शब्द बोलती थी। उसके नेत्र आधे ही खुले हुए थे। पसीने की बूदो के कण से उसकी सुन्दरता प्रकाश मे चमक रही थी। उसके लाल मुँह की छवि उस समय वास्तव में बहुत सुन्दर हो रही थी।

The girl fnend informed that the young mamed girl had drunk wine She was affected by the intoxication Her eyes had opened only half She was speaking in bad and unpleasant words Her red coloured face was full of the drops of perspiration Hence her beauty had increased much and she appeared magnificient

Note 1 The word खलित means खलणो या अप्रिय और अखरने वाले शब्द बोलना to speak bad and unpleasant words

2 The word मद छकी are two words मद means शराब wine छकी means छक होना या तृप्त होकर मस्त होना to become satisfied as a drunkard

बहकि न इहि बहिता पुली जय तव वीर विनाँसु।
बचै न वडी सबील हूँ चील घोसुवाँ माँसु।।६५४/६५५।।

सखी ने जवान लडकी पत्नि को बताया कि वह छलाग मारने वाली पडोसिन का भ्रम मे पड कर विश्वास नहीं करे। पति को पडोसिन के पास मत जाने दे। वह चलते-चलते उसके पति को हडप कर उसका विनाश कर देगी। बहुत उपाय या तदवीर करने पर भी चील के घौसले मे माँस नहीं बच सकता। अत यह सभव है कि उसकी पडोसिन उसके पति को प्रेम मे फँसा लेगी।

The girl fnend warned the young girl wife that she should not under confusion, rely on her neighbour girl She would suddenly jump or leap and enamour her husband which would lead to her ruin She should not allow her husband to go to her neighbouring girl Would many attempts save flesh in the nest of a kite?

Note 1 It is urged that the wife and neighbouring girl would not remain together without attracting her husband like a cat and a mouse

मूसा न मजार हित कर बैठा हेकठा।
सो जाणो ससार रस नहि रहसी राजिया।।

2 The word पुली means छलाग मारना to jump or leap (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरापेज 702)

3 The word बहिता means चलते चलते walk in an ordinary manner (vide राजस्थानी हिन्दी शब्द काश भाग दूसरा पेज 871)

4 The Arabic word सबील means उपाय या तदवीर attempts or manners (vide उर्दू हिन्दी शब्द कोश पेज 615)

5 The word घौसुवाँ means घोसला nest

6 The word वीर means वीर पति रस मे पडेगा the strong husband would fall in her love (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1325)

7 The word माँसु is गोश्त meat or flesh

लहि रति सुख लागेयै हियै लखी लजौ ही नीठि।
खुलति न मो मन बँधि रही वहै अध खुली डीठि।।६५५/६५६।।

नायक ने अपने मित्र से कहा कि नायिका ने उसके साथ सभोग करके आनन्द लिया। वह फिर उसके हृदय के लग गई। पहले उसने बडी मुश्किल से लज्जा मरे नेत्रो से उसकी तरफ देखा। उस नायिका की अध खुली दृष्टि ने उसके मन को बाँध रखा था। वह उसके मन को बधन मे से खुलने नहीं देती थी।

The hero informed his friend that the beautiful young girl embraced him after enjoying the sexual intercourse with him At first she looked at him after many attempts with her eyes full of shame She had bound his mind with her half opened eyes She would not make him free from her love

Note 1 *The word रति means मैथुन sexual intercourse या प्रेम love (vide page* 1119 of राजस्थान हिन्दी कोश भाग दूसरा)

2 The word नीठि means नीठ मुश्किल से with difficulty

कियौ सँयानी सखि नु सौं नहिं सयॉनु वह भूल।
दुरै दुराई फूल लौ क्यो पिय आगम फूल।।६५६/६५७।।

चतुर सखी ने पत्नि को उलाहना देते हुए कहा कि उसने पति के आने की हर्ष की *बात छिपा कर बुद्धिमानी नहीं की। यह उसकी भूल थी। क्योकि पति के आगमन की खुशी की* बात फूल की सुगन्ध की तरह छिप नहीं सकती थी।

The clever girl friend remonstrated the wife who was concealing the coming of her husband She complained that the arrival of the husband at home was full of joy It was not wise to hide this matter This news of his arrival was a matter of happiness It could not be kept concealed like the sweet smell of flowers

Note 1 It is difficult to hold that the heroine was a Parkeeyaa ie a bad charactered girl There may be several reasons to hide this fact The use of the word फूल which means husband is enough to discard this explanation (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 770)

2 The word सँयानी means clever girl

आयो मीत विदेस तै काहूँ कहत पुकारि।
सुनि हुलसी विकसी हँसी दोऊ दुहुनु निहारि।।६५७/६५८।।

दूती ने बताया कि दो परकीया नायिकाये एक नायक से प्रेम मे अनुरक्त थी। किसी ने आकर उन दोनो परकीया नायिका की मौजूदगी मे कहा उनका मित्र अमुक नायक परदेश से आ गया था। यह सुन कर दोनो उमग मे आई प्रफुल्लित हुई और हँसी। फिर वे दोनो उसके साथ अपना दोनो का प्रेम समझ कर एक दूसरी को देखने लगी।

The emissary informed about the conduct of twoParkeeyaa heroines

Some one cried aloud and informed about the arrival of their friend the hero at a place where both of the girls involved in the affairs of love with him were sitting Both of them became happy with their heart full of zest Thereafter they laughed at each other and deeply looked at one another after knowing the attachment of each of them to that hero

Note 1 The word हुलसी means उमग भरी full of zest (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1603)

2 The word विकसी means विकसणो यानी प्रफुल्लित होन to very happy (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1293)

जदपि सुन्दर सुघट फुनि, सगुनो दीपकु देह।
तऊ प्रकासु करै तितो भरियै जितौ सनेह।।६७८/६५६।।

दूती ने प्रेम की बात करते हुए जवान सुन्दर लडकी को बताया कि यद्यपि उसका शरीर दीपक की लौ या शिखा के समान सुघट व सुन्दर बना हुआ था। और उसमे उसके सौन्दर्य की बत्ती भी लगी हुई थी। तब भी उस दीपक मे उतना ही प्रकाश होगा जितना उस में प्रेम रूपी तेल भरा हुआ था। अत उसे नायक से प्रेम करने की उसने शिक्षा दी।

The emissary while praising the love asserted to the heroine that her body was beautiful like the brilliance of the flame of a lamp It was proportionately built and beautiful The body was majestic like the flame of a lamp which was alive by the oil on the twisted cotton thread earmarked for burning of the lamp But her beauty would increase the love like the light of the lamp which would became brilliant by the supply of the oil in the lamp So she should also develop her affairs of love

Note 1 The word विकाश of Alwar verse No 651 meaning फैलाव spread is a bit inforior to the प्रकाश meaning light of this verse The act of spreading light is included in the word प्रकाश

2 The word सगुनो means सगुण यानी गुण व बत्ती सहित along with batee (बती) of twisted cotton thread or merits (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1370)

3 The verse No 658 has been numbered as 678 by mistake

पलनु प्रगटि बरुनी नु बढि, नहि कपोल ठहरात।
असुवॉ परि छतियॉं छिनुकु छन छनाइ छिपि जात।।६७६/६६०।।

दूती नायिका के विरह का वर्णन करती हुई बताती है कि विरह मे तपी हुई आँखो से उबले हुए आँसू पलको के बालो की तरफ बढते हुए गालो पर नहीं ठहरते थे। वे आँसू छाती पर पड कर क्षण भर मे छन छन आवाज करते हुए भाफ या भाप बनकर उड जाते व नष्ट हो कर छिप जाते थे।

The emissary disclosed about the hot tears of the wife on separation from her husband The tears were boiled in heat of the eyes They passed

from the eyes to the hair of the eye lids and did not stay on her cheeks fell on her chest and made a sound छन छन and disappeared in a mom the steam

Note 1 It is beyond the capacity of human beings to contain such heat in the body to turn the water of tears in to the steam It is men exaggeration

2 The word बरूनी means आँख की पलक के बाल the hair of eye

फिरि सुधि दै सुधि द्याइ प्यौ इहि निरदई निरास।
नई नई बहुरयो दई, दई उसासि उसास।।६८०/६६१।।

दूती ने बताया कि पत्नि अपने निर्दयी पति से निराश होकर यानी आशा रहित बेहोश पडी हुई थी। पपीहा की पीउ पीउ बोली सुन कर वह पति का मोह ममता से स्मरण होश मे आ गई थी। विधाता की दया से उसका श्वास नये सिरे से लौट आया था।

The emissary informed that the dissatisfied wife was lying sens on separation from the cruel husband The cry of the Papeehaa ie cuck piu piu (पिउ पिउ) made her remember the love her husband and she reg her sense The cerator of the world had restored her old breathing in a manner

Note 1 The word नई जई of Alwar verse No 654 which means नइ ज विजय new victory is better than the repetition of the नई नई व नये new o verse But विजय could also be applied to the words नई नई of this verse

2 The word निरास means आशा रहित disappointed

3 The word बहुरयौ is the cant form of the word बावडणौ which m लौट आन regained or restored and returned (vide राजस्थानी हिन्दी शब्द को दूसरा पेज 891)

4 The word सुधि means पवित्र pure or अमृत nectar याद to remem

5 The word द्याइ means दया मया यानी दया व मोह ममता kindness for (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 593)

ज्यौ करु त्यौ चिकुटी चलति ज्यौ चिकुटी त्यौ नारि।
छवि सौ गति सी लै चलति चातुर कातन हारि।।६८१/६६२।।

दूती ने नायिका को चरखा चलाने का वर्णन किया। चरखा कातने वाली का र हाथ जिस प्रकार चरखे घुमाने मे चलता था उसी प्रकार की गति से चिकुटी या चकुटी यान की चिउँनी चलती थी। उसकी गर्दन भी हिलती थी। सुन्दर व चतुर चरखा कातने वाली छवि या सुन्दरता से नाचने जैसी गति से चरखा चला रही थी।

The emissary described the movement of the body of the mov the spinning wheel She was moving the spinning wheel with her right h The same was the speed of the movement of the tool of cotton Her nec moved with that wheel As a matter of fact she was moving the spin

wheel cleverly as if in a fine dance

Note 1 The word चिकुटी is चकुटी यानी रूई की चिउनी the tool meant to move the cotton

पारयौ सोरु सुहाग को, इन विन ही पिय नेह।

ऊन दौ ही आखियॉ क कौ, के अलसो ही देह।।६८२/६६३।।

दूती ने सुन्दर जवान लडकी पत्नि को बताया कि पति के स्नेह के बिना ही उसकी धूर्त सोतो या सोको ने ऑखो को उनींदी और शरीर को आलस भरा पति के साथ रति क्रीडा करने का भाव दिखा कर उनके सुहाग का शहर भर मे झूठा शोर मचा दिया। अत उसे उनकी धूर्तता से सावधान रहना चाहिये।

The emissary advised the beautiful young girl the wife, to remain alert from the defrauded action of her cowives In order to confuse the wife the cowives made their eyes full of sleep and the body in laziness to falsely show their affairs of love with their husband They had thus set afloat the news in the city about their false affairs of love with the husband She must remain careful from the actions of the cowives

Note 1 The word सुहाग means happy married life of a girl

दखै वनै न देखते, अन देखे अकुलॉहि।

इन दुखियो ॲखियॉन को सुख सिरज्यौ ई नॉहि।।६८३/६६४।।

परकीया नायिका ने अपनी सखी को बताया कि भगवान ने उसकी इन दुखी आँखो के लिये तो सुख बनाया ही नहीं था। जब नायक के देखने का समय आता था तब तक लोक लज्जा और बदनामी के भय से उसे देख नहीं सकती थी। ओर नायक के देखे बिना उसकी आँखे देखने के लालच से व्याकुल हो जाती थी।

The Parkeeyaa heroine told to her girl friend that her unhappy eyes could never obtain joy When her lover the hero was visible she could not see him as she was afraid of shyness and defamation But her greedy eyes had made her nervous without seeing that hero

Note 1 The word सिरज्यो means सिरजणो यानी बनाना या उत्पन्न करना to create (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1471)

2 The word अकुलाँहि means घबराना to be nervous

लगी अनलगी सी जु विधि करी खरी कटि खीन।

कीयै मनौ वे ही कसरि कुच नितब अति पीन।।६८४/६६५।।

दूती ने नायिका की कमर की तारीफ करते हुए बताया कि विधाता ने उसकी कमर बहुत पतली बना दी जो लगी हुई भी दिखाई नही देती थी। कमर कभी नहीं भी दिखाई देती थी। परन्तु विधाता ने वह कसर या कमी कुच और नितब को बडे बन कर पूरी कर दी।

The emissary described the thinness of the waist of a girl The God

Almighty the creator of the world had made the waist of the girl very thin On account of its thin size the waist may not be vesible at times But the God fulfiled that want by enlarging the breasts and the buttocks

Note 1 It is not possible to believe that the waiste of the girl could not be seen It is a very unnatural fact

2 The word पीन means पुष्ट strong or stout

छिनुकु उधारति, छिनु छुवति, राखति छिनुकु छिपाइ।
सबु दिनु पिय खडितु अधरु दरपनु देखत जाइ।।६८५/६६६।।

दूती ने बताया कि पति ने पत्नि का नीचे का ओठ या होठ सभोग करते समय दाँत से काट लिया। वह पत्नि उस पर गर्व करती हुई क्षण भर पति के काटे हुए ओठ को प्रसन्नता से छूती थी। फिर वह सोतो को आकर्षित करने उघाडती थी। फिर क्षण भर मे लज्जा से छिपा लेती थी। वह दिन भर पति के काटे हुए ओठ को दर्पण मे देखती हुई बिताती थी।

The emissary informed that the husband had cut the lower lip of his wife at the time of sexual intercourse The proudy wife would keep afresh that cut on the lip in happiness Then in order to attract her cowives she would expose that cut Thereafter she would hide that lip in shyness This action she continued through out the day by looking in to the mirror

मुँहु पखारि मुड तरू भिजै सीस सजल कर छाइ।
मौर उँचै घूँटेनु नै नारि सरोवर न्हाइ।।६८६/६६७।।

दूती ने नायक को बताया कि वह जवान लडकी तालाब मे स्नान कर रही थी। उस तरूण या जवान लडकी ने पहले मुँह धोया। फिर मुड कर या घूम कर शीश को उस स्वच्छ जल या पानी से भिगो कर छा दिया या ढक दिया था। फिर सिर को ऊँचा करके घुटनो के बल खडी हुई वह नारि तालाब मे स्नान कर रही थी।

The emissary informed the hero about the taking of bath by the heroine That young girl first washed her face Then she turned round and covered her head by the clear water of the tank by sinking her head under that water There after she raised her head up and continued taking bath in that water of the tank by standing on her knees

Note 1 The word तरू means तरूण young

कोरि जतन कोऊ करौ तन की तपनि न जाइ।
जौ लौ भीजै चीर ज्यौ रहे न प्यौ लपटाइ।।६८७/६६८।।

जवान लडकी पत्नि अपनी सखी को बताती है कि उसके शरीर की काम वासना की गरमी करोडो उपाय करने पर भी नहीं मिटेगी। जब तक भीगे हुए वस्त्र की भाँति पति उससे लिपट कर ठडक पैदा नहीं करेगा।

The young girl wife informed her girl friend that the heat of her body for sexual affairs would not go down in degree by thousands of attempts That heat would be reduced and make her body cold only on the embrancement

by her husband, like the putting on of a wet cloth or dress

चटक न छोडतु घटत हूँ सज्जन नेहु गभीरु।

फीकौ परै न वरु फटै रग्यौ चोल रग चीरु।।६८८/६६६।।

बिहारी का कथन है कि डक लगने पर भी सत पुरूषो का गभीर प्रेम घटने पर भी अपनी शोभा नहीं छोडता। उसी प्रकार मजीट का लाल रग न तो फीका पडता है और न वह रगे वस्त्र के फट जाने पर नहीं घटता।

Bihaaree has stated that the serious affection of the great men would not lose its brilliance even after the application of the sting or its decrease It would continue its excellence like a cloth coloured red by Mageeth (मजीठ) produced by plants That colour would neither fade nor be reduced even if that clothe was torn

Note 1 Machhendra Nath was produced by a fish which was the Guru (गुरू) or spiritual guide of great saint Gorakha Nath (गोरख नाथ) He went to Bengal and fell in sexual and love affairs with the queen Mandaakinee (मदाकिनी) in the city under the control of women only Saint Gorakha Nath went to Bengal in search of Machendra Nath There while beating a drum he produced the sound that Machhendra Nath be aware and alert Gorakha Nath has come to take him back The separation of her lover enraged that queen in passion and she cried

She would search all persons whether in sleep or awakened and would spread the conspiracy in the three worlds She would sustain the burden of taking Machhendra along with her son away while standing and while sitting So how could they be taken away

ऊँभा मारूँ बैठा मारू मारूँ जागत सूता
तीन भवन लग जाल पसारूँ कहाँ जायगा पूता।।

She would kill all persons putting on Bhagwaan (भगवाँ) coloured dress whether they were sleeping or awakened sitting or standing She would spread her net of conspiracy through out the known three worlds to keep back Machhendra Nath Now how and where would Machhendra go with her son Thus that queen tried to keep afresh her love like this above couplet

2 The word चटक means डक लगना the application of the sting of a बिच्छू scorpion or black bee भँवरा या भ्रमर or टाँटियो yellow bee

3 The word बरू means बरकरार यानी कायम would stay as it was (*vide* राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 866)

दुसह विरह दारुन दसा रहै न और उपाइ।

जात जातु ज्यो राखियतु प्यौ को नाउँ सुनाइ।।६८६/६७०।।

दूती ने पत्नि की विरह दशा का हाल बताया है। उसकी विरह की दशा अब सहन

करने लायक नहीं थी। वह भयकर हो चुकी थी। उसके उडते हुए प्राण पक्षी को किसी और उपाय से नहीं रोका जा सकता था। केवल उसके पति के आने का नाम सुना कर ही प्राणो को जाते–जाते रोका जा सकता था।

The emissary described the condition of the wife in separation from her husband Her condition in separation had become such serious which could not be tolerated It had become terrible Her life would not be saved by any other attempt Her life was likely to be saved by pronouncing the name of her husband as if he had arrived near her

Note 1 The assertion about the condition of the wife is wrong

2 The word दारून means कठिन terrible

फिरि फिरि दोरत देखियत निचलै नैक रहे न।
ए कजरारे कौन पर करत कजा की नैन।।६६०/६७१।।

दूती ने परकीया नायिका जो अटारी पर बैठी थी से पूछा कि उसके काजल से रगे हुए चचल नेत्र चारो तरफ किसे देखने की अभिलाषा से दौड रहे थे। वे नेत्र एक स्थान पर क्षण भर भी स्थित व स्थिर नहीं रहते थे। वे काजल से रगी हुई आँखे किस पर डाकुओं का सा धावा बोलने वाली थी।

The emissary asked to the Parkeeyaa heroine who was sitting on her attic How her eyes were seen runing all around Whom she was wishing to see Her eyes did not stay at one place for even a moment Whom those eyes full of collynum were going to assault like a robber?

Note 1 The word निचले means निश्चित या स्थिर undoubtedly or stable

2 The Turkish word कजा means कज्जाक या डाकू, लुटेरे plunderers or robbers (vide उर्दू हिन्दी शब्द कोश पेज 94)

को छूटयो इहि जाल परि कत कुरगु अकुलातु।
ज्यौ ज्यौ सुरझि भज्यौ चहतु त्यौ त्यौ उरझत जातु।।६६१/६७२।।

बिहारी का कथन है कि हे हिरण! वह क्यो व्याकुल होकर छटपटा रहा है। इस ससार के भयकर जाल मे फस कर कौन बच सका है। इस सासारिक सभाग से वह सुलझ कर भागना चाहता है। वह उस जाल मे उतना ही फस कर अधिक उलझ जावेगा।

Bihaaree had addressed a deer and stated that no body had been given up by this net of worldly affairs Why the deer was becoming restless The more he tried to get out of this net by cleaning himself from the sins of the worldly affairs the more he would be entangled in that net of world s cycle of events

Note 1 The word सुरझि is the cant form of the word सुलझणो means सुलझाना या निपटा देना to make it clear from the sins (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1499)

अब तजि नाँउ उपाउ कौ आयो पावसु मासु।
खेलु न रहियो खेम सो केम कुसुम की वासु।।६६२/६७३।।

दूती ने नायक को कहा कि अब उस सुन्दर परकीया लडकी को बुलाने का कोई उपाय न करो। पावस ऋतु यानी वर्षा ऋतु आ गई थी। कदम के फूलो की सुगन्धि से उस मे काम वासना उत्पन्न हो जावेगी। वह खेल के समान अकेली कुशलतापूर्वक काम क्रीडा को दबा कर नहीं रह या रख सकेगी।

The emissary informed the hero that he should not make any attempt to call that Parkeeyaa girl in this rainy seson The sweet scented smell of flowers of Kadam would arouse her desire for sexual affairs She would not be able to remain alone sitting in joy suppressing her desire for sexual affairs *or love as if it was a mere game*

Note 1 The word केम means कदब Kadam tree

According to Aaeeni Akbaree (Page 82 and 91) in spring the colour of the Kadam flower from outside is green and in the middle yellow in threads The inside leaves are white in spring Kadam resembles a tumaagha (तुमागा) (a royal cap) The leaves are like these of the walnut tree which the whole tree resembles

As the flowers of Kadam arise in abundance in the spring season *how would those flowers be available and effective in rainy season* This may be some error It is generally believed that sexual desire would arise much in rainy season The Kadam bush had no such flowers in the rainy season It may be a wrong assertion

2 The word खेम means सुख मगल सुरक्षा joy beneficial safety (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 295)

लसै मुरासा तिय नय श्रवन, यौ मुकत नु दुति पाइ।
मान हु परस कपोल कै रहै स्वेद कन छाइ।।६६३/६७४।।

दूती ने नायक को नायिका के कानो के आभूषण की तारीफ करते हुए बताया कि उस जवान लडकी के कानो मे मोतियो से जडा हुआ कर्ण फूल इतना सुन्दर दिखाई पडता था मानो उसक गालो पर पडती हुई मोतियो की चमक उसके गालो को स्पर्श करने पर पडी हुई स्वेद या पसीने की बूदे हो रही थी।

The emissary praised the beauty of the ear rings of the beautiful young girl Those ear rings inlaid with pearls appeared excellent on her ears The brilliance of the pearls of that ornament falling on her cheeks looked as if by kissing or touching her cheeks were full of the drops of perspiration

Note 1 The word स्वेद means पसीना perspiration

2 The word मुरासा means कर्ण फूल ear ring

मिलि परछाँही जौन्ह सौ रहै दुहुन के गात।
हरि राधा इक सग ही चलै गली महि जात।।६६४/६७५।।

दूती ने बताया कि एक गली मे श्री कृष्ण और राधा एक साथ-साथ चल रहे थे। गली

मे परछाँई और चाँदनी दोनो पडती थी। चाँदनी मे राधा और परछाँई मे श्री कृष्ण का साँवला रग उनमे शरीर के रग के कारण मिल जाते थे। उनमे कभी श्री कृष्ण और कभी राधा ही दीखती थी। दोनो एक साथ नहीं दिखाई देते थे।

The emissary informed that Sri Krishan and his queen Raadhaa were walking in the street where the shadow and bright light of the Moon fell Their colour was inter mixed in the colour of the shadow as well as the Moon light Both of them were not visible together Some times the darkesh colour of Sri Krishan and other time the bright colour or Raadhaa could be seen

Note 1 The word महि is मे inside

2 The word जोन्ह means ज्योत्सना या चाँदनी the light of the Moon

विधि विधि कोनि करै टरै नही परे हूँ पानु।
चितै कितै तै ले धरयो इतौ इते तन मानु।।६६५/६७६।।

दूती ने मान करने वाली नायिका से कहा कि ब्रह्मा से किस विधि से कौन प्रार्थना करे कि उसका अभिमान एक पत्ते के समान दूर पड कर टल जावे। देखो उसने इतने छोटे शरीर मे इतना बडा मान कहाँ से लाकर रख दिया था।

The emissary complained against the boast of the heroine She in her pride did not agree to conciliate with the hero How and in what manner should any one pray to Brahamaa the creator of the world to make her mind changeable like a leaf of the tree so that the her dispute with the hero may end She asked her how and from where she had brought the enlarged pride and put it in her small body

Note 1 The word पानु means चमक या वृक्ष का पता glitter or leaf of a tree (vide राजस्थानी हिन्दी शब्द कोश भाग दूसरा पेज 754 और 757)

मोर चन्द्रिका स्याम सिर चढि कत करति गुमानु।
लखि वी पॉइनु पर लुटति सुनियतु राधा मानु।।६६६/६७७।।

दूती ने श्री कृष्ण से मान का जिक्र करते हुए कहा कि हे मोर चन्द्रिका वह तो भगवान श्री कृष्ण के मुकुट द्वारा श्री कृष्ण के सिर पर चढ कर क्यो अभिमान या घमड करती थी। जब श्री कृष्ण राधा का मान करते हुए उसके चरणो मे गिरेगे तब सुन वह भी राधा के पैरो मे लोटती दिखाई देगी।

The emissary warned the beam of the feathers of a peacock and asked why was it feeling proudy on being placed on the crown of Lord Sri Krishan and thus over his head When it would know about the great respect of Raadhaa and would see Sri Krishan bowing to her feet then the beam too would be seen rolling at her feet

चिरुजीवो जोरी जुरै क्यो नु सनेहु गभीरु।
को घटि ए वृक्षभानुजा वे हलधर के वीरु।।६६७/६७८।।

दूती ने श्री कृष्ण और राधा मे कलह पैदा होने पर कहा कि राधा और श्री कृष्ण की गभीर प्रेम से जुडी हुई चिरजीवि जोडी क्यो नहीं जुडती। इन दोनो मे कोई घाट बाधा नहीं थी। दोनो मे ही पशु प्रवृति थी। राधा वृसभानुजा यानी बेल की अनुजा अर्थात बहन थी व श्री कृष्ण हलधर यानी बैल का भाई था।

The emissary explained the dispute between Sri Krishan and queen *Radhaa* She asserted this pair off Sri Krishan and Raadhaa should remain *united in their love as well as be Chiranjeevee i e alive through out their life* *Both of them were related to the clan of bullocks Raadhaa was the sister of* *a bullock while Sri Krishan was the brother of another bullock ie Haldhar*

औरै गति औरै वचन भयौ वदनु रग औरु।

द्योस कतै पिय चति चढी कहे चढौ हो त्यौरु।।६६८/६७६।।

सखी ने नायिका पत्नि के अपने पति से प्रेम छिपाने पर कहा कि इस समय उसका ढग व चाल ढाल और ही तरह के वचन व चहरे का बदला हुआ रग व तेवर या ललाट का सळ चढा हुआ रहना यह दिखाता था कि वह कितने दिनो से यानी थोडे समय से ही पति के चित पर चढी हुई थी।

On the concealment of her love withher husband the girl companion of the wife disclosed to her the facts of her love She was talking in different words She had changed her conduct of living Her face had tumed more beautiful Her raised eye brows proved this change All those facts had set *up* that she had won over or controlled her husband in a short time

Note 1 The word द्योस means a day दिन

वेदी भाल तबोरु मुहु, सीस सिलसिले वार।

दृग आजै राजै खरी ए हीं सहज सिगार।।६६६/६८०।।

दूती ने नायिका के स्नान करके श्रृगार करने का वर्णन किया। नायिका के ललाट मे मगलिक तिलक था। मुख मे नागर बेल पान का बीडा था। सिर पर परम्परा के मुताबिक भीगे हुए और चिकने बाल थे। आँखो आजै यानी अजण या काजल से सुन्दर दिखाई पडती थी। वह नायिका इन्हीं सहज श्रृगार से सुशोभित हो रही थी।

The emissary described the beauty of the heroine after she had *taken bath* There existed an auspicious mark as tilak or a spot on her forehead She had seasoned betel leaf in her mouth The hair on her head were wet and greased Her eyes full of applied collyrium on them looked beautiful Thus she appeared magnificent after this real decoration of her body

Note 1 The word सिलसिले means परम्परा के अनुसार भीगे हुए और चिकने बाल the wet and greasy hair of the head

2 The word तबोरु means तबोल-नागर बेल के पान का बीडा the folded leaf of Nagar Bela creeper

3 The word आजै is the cant form of अजण या अजन या काजल collyrium

अग अग प्रतिबिंब परि, दरपन सै सब गात।
दुहरे, तिहरे चौहरे भूखत जाने जात।।७००/६८१।।

सखी ने नायिका की विलक्षण सुन्दरता का वर्णन करते हुए बताया कि उसके शरीर के सारे अग या भाग दर्पण के समान चमकीले थे। एक अग का प्रतिबिम्ब दूसरे अग पर पडता था। उसके शरीर के आभूषण उस दर्पण की चमक से दुगने तिगुने और चौगुने यानी अनन्त सुन्दर जान पडते थे।

The girl friend of the heroine praised her beauty She stated that every part of her body was brilliant like a mirror The reflection of one part fell on the other parts On account of the reflection of her body the ornaments put upon her body appeared much more excellent and numerous to the spectators

Note 1 The word भूखत here means आभूखण ornaments

पूछै क्यौ रुखी परति सगबगि गई सनेह।
मन मोहन छवि पर कटी, कहै कपॉनी देह।।७०१/६८२।।

दूती ने नायिका से कहा कि वह मन मोहन यानी भगवान श्री कृष्ण के प्रेम मे परिपूर्ण या लथपथ हो रही थी। पूछने पर वह क्यो क्रोध भरा रूखा जवाब देती थी। वह भगवान श्री कृष्ण की सुन्दरता पर अनुरक्त होकर गिर पडी थी। उसका कापता हुआ शरीर यह सब बाते बता रहा था।

The emissary told to the heroine that she was deeply involved in the affairs of love with Lord Sri Krishan Why she was replying in a dry manner full of anger on being asked any question She was attracted by the beauty of Sri Krishan which was set up on her trembling body

Note 1 The word सगवगि mean परिपूर्ण competely or full

भौंह नु त्रासति मुँह नटति ऑखिनु सौ लपटाति।
एचि छुडावति करू इँची, आगे आवति जाति।।७०२/६८३।।

दूती ने परकीया नायिका के नायक से प्रथम मिलन का वर्णन किया। नायिका भौहो से डराती थी। मुँह से नहीं नहीं कह कर नटती थी। आँखो से नायक से लपटने का भाव दिखाती थी। अपने हाथ को खींच कर छुडाती थी। उस खेचातानी में नायक के आगे की तरफ आ जाती थी।

The emissary informed about the manner of the behaviour of first meeting of the Parkeeyaa heroine with her lover She would turn over the eye brows to make him afraid She cried no no from her mouth She withdrew her hand which she snatched from the hero She moved in front of the hero for embracement

Note 1 This conduct was a clever act of the girl for the first sexual intercourse

मोहि भरोसो रीझि है उझकि झॉकि इक बारि।
पुरी रिझावन हारु वह ए नैना रिझवारि।।७०३/६८४।।

दूती ने नायिका की आँखो की तारीफ करते हुए बताया कि वह एक दफा उझक कर नायक को झरोखे मे से देख ले। उसे भरोसा था कि वह उस पर रीझ जावेगी। वह इतना सुन्दर

था कि उसे देख कर उसके शत्रु भी रीझ जाते थे। और इधर नायिका के नेत्र सौन्दर्य पर रीझ जाने वाले थे।

The emissary praised the eyes of the heroine and said she should once looked at the hero through her dormer window, she was sure that she would be atttracted towards him The hero was so very handsome as to win over even his foes Her eyes were expert in appreciating the beauty of the hero

Note 1 The verse No 704 was not numbered

रूक्यो सॉकरे कुंज मग करतु झॉझि झकुरातु।
मद मद मारूतु तुरगु खूँदतु आवतु जातु।।७०५/६८५।।

दूती ने बताया कि सकुचित कुँज के मार्ग पर नायक नायिका से नहीं मिला। इससे उसे वह स्थान बुरा लगा। उस सकीर्ण मार्ग मे रूका हुआ व बल पूर्वक करताल की सी ध्वनि करता हुआ और झोके लेता हुआ धीरे धीरे चलने वाला पवन उसे बिगडैल घोडे के समान उसे आता और जाता कुचल रहा था।

The emissary informed that the hero did not meet the heroine at the way in the narrow street surrounded by the creepers He disliked that place very much At that narrow street the restrained air was blowing slowly moving to and fro making sound That slow air was crushing him like an uncontrollable horse by its movement backwards and forwards

Note 1 The word झाँकि means मजीरो की सी करतल ध्वनि sound produced like that of Mageeraa (मजीरा)a musical instrument (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 472)

जदपि लौग ललितो तऊ तू न पहिरि इक आक।
सदी सक वढियै रहै रहै चढी सी नॉक।।७०६/६८६।।

नायक पति ने अपनी नाराज पत्नि से कहा कि उसके इस लौंग से उसके नाक की सुन्दरता बढती थी। परन्तु पति ने यह भी कहा कि इस लोग को वह नाक मे न पहने। क्योंकि लौंग पहने हुए उसकी नाक चढी हुई सी रहती थी। जिससे पति की शका सदा उसके कोप या क्रोध के वहम से बढी रहती थी।

The husband told her angry wife that the Longa (लौंग) the ring ornament of the nose had made her look more beautiful But inspite of it she should not put on that ornament into her nose The nose appeared raised up as if in anger with that ornament That made him suspicious every day about her anger or conduct

वरजै दूँनी हठ चढै नॉं सकुचै न सकाइ।
टूटत कटि दुमची मचक, लचकि लचकि वचि जाइ।।७०७/६८७।।

दूती ने बताया कि अज्ञात यौवना लडकी को झूले पर हीडने से मना करने पर वह दुगना हठ व जिद करती थी। वह हींडती हुई न सकोच करती थी और न डरती थी। मचक या

मचका कर झूले को तेज करने की दुमची से उसकी पतली कमर टूटती सी दिखती थी। परन्तु कमर लचक कर टूट जाने से बच जाती थी।

The emissary stated that Agyaat Yauvanaa girl did not know any thing about the arrival of her young age She was taking swing on a cradled swing On prohibiton she would obstinately move that swing She was neither afraid of the fall nor she was shy in that matter In order to move that swing fast she had to turn it with the movement of her body The quick movement of her body created the fear of the breaking of her waist But the flexibility of her body saved her waist

Note 1 The word सकाइ means सको या डर fear (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1419)

2 It could not be accepted that the waist of the girl would break by the movement of the swing

3 The word दुमची means शरीर को हिला कर धक्का देना to move with the movement of the body

कर समेटि कच भुज उलटि खये सीस पटु टारि।
का कौ मनु बाँधे न यह जूरो बाँधन हारि।।७०८/६८८।।

दूती ने बताया कि नायिका ने श्रृगार करते समय अपने हाथो से सिर के केशो को समेटा। फिर अपने हाथो को पीठ की तरफ मोड कर सिर के ऊपर वस्त्र को चतुराई से टाल या हटा रही थी। बताओ वह जूडा बान्धनो वाली नायिका किस नायक के मन को नहीं बान्ध सकती थी।

The emissary stated that at the time of decorating her body the young heroine collected the hair of her head Then she turned her hands towards her back and removed the cloth covering her head Please tell to whom that heroine the binder of the hair of her head would not attract

सघन कुँज छाये सुखद सीतल सुरभि समीर।
मनु है जाति अजौ वहै उँहि यमुना के तीर।।७०६/६८६।।

श्री कृष्ण के मथुरा चले जाने पर गोपिया उनको याद करती हुई कहती है कि श्री कृष्ण के साथ यमुना नदी के तीर पर उन्होने कइ तरफ से विविध विहार किये थे। अब भी गहरी लताओ से आच्छादित मडप की सुख देने वाली छाया और ठडी सुरभि या सुगन्धित हवा से उनका मन श्री कृष्ण के उपस्थित न रहने पर भी वैसा ही हो जाता था जैसा उनकी मौजूदगी में होता था।

After the arrival of Sri Krishan to Mathura the Gopee girls and women remembered him They said that they had several times wandered on the bank of the river Jamanaa with Sri krishan Even in his absence the area deeply covered by the creepers in shade cold and sweet secnted smell of the flowers similarly attracted their mind now as was done in the presence of Lord Sri Krishan

सोहतु ओढयौ पीत पटु, स्याम सलौने गात।
मनौ नील मनि सैल पर आतपु परयौ प्रभात।।७१०/६६०।।

दूती ने श्री कृष्ण की सुन्दरता का वर्णन करते हुए बताया कि श्री कृष्ण ने अपने सुन्दर चमकीले शरीर पर सुन्दर पीताम्बर ओढ रखा था। वे इतने सुन्दर दिखाई पड रहे थे मानो नील मणि के पर्वत पर सवेरे के समय सूर्य की किरणो की धूप पड रही थी।

The emissary praised the excellent beauty of Sri Krishan She said that Sri Krishan was putting on Peetamber (yellow coloured garment) on his beautiful body He appeared so magnificent as if the heat of the rays of the rising Sun were falling on the hill of sapphire, precious blue coloured gem in the morning

Note 1 The word आतपु– सूर्य की किरणों की गरमी– the heat of the rays of the Sun

भाल लाल वेदी ललन आवत रहै विराजि।
इदुकला कुँज मे वसी, मनो राह भय भाजि।।७११/६६१।।

दूती ने कन्हैयालाल श्री कृष्ण को बताया कि सुनदर जवान लडकी ने अपने ललाट पर लाल रोली या सिन्दूर की टीकी लगा रखी थी। उस टीकी पर अक्षत यानी बिना टूटे हुए चावल के कण लगे हुए थे। वह नायिका इतनी सुन्दर दिखाई दे रही थी मानो चन्द्रमा की किरणों की कलाये राहु के भय से भाग कर मगल ग्रह के लाल कुज भवन मे आ बसी थी।

The emissary informed Sri Krishan about the beauty of a young girl Oh Kanhiyaa Lal BhagwaanSri Krishan that girl had applied a teekee or mark of red powder with unbroken rice on her forehead She appeared so beautiful as if the brilliant rays of the Moon on being afraid of Dragon s head had run and entered into the red building of Mars and had inhabited there in

Note 1 The word कुज here means मगल का लाल भवन red building of Mars

अग अग छवि की लपटि, उपटति जाति अछेह।
खरी पातरी ऊ तऊ लगौ भरी सी देह।।७१२/६६२।।

दूती ने नायिका की सुन्दरता का वर्णन करते हुए बताया कि उसके शरीर के प्रत्येक अग की सुन्दरता की चमक निरतर उमडती रहती थी। वह वास्तव मे शरीर मे दुबली पतली थी परन्तु उसका शरीर भरा हुआ सा दिखाई दे रहा था।

The emissary described the beauty of the heroine and stated that the brilliance of every part of her body was getting up in beauty constantly In reality she was lean and thin in body But her body appeared as if it was full of flesh

Note 1 The word उपटति means उपटणो यानी उमडना to rise up or to increase in beauty

दृग थिरकौ है अध खुलै देह थको है ढार।
सुरत सुखित सी देखियति दुखित गरभ के भार।।७१३/६६३।।

सखी ने गर्भवती स्त्री की बाबत बताया कि उसकी चचल आँखे अध खुली थी। शरीर ढल कर पतला होने से वह थकी हुई थी। गर्भ के भार से दुखी थी। परन्तु अप्सरा के समान वह सुखी भी दिखाई देती थी।

The girl friend of the pregnant woman told about her condition Her agile eyes were half opened She had grown thin in body and appeared tired She was unhappy on account of the weight of the pregnancy But she looked happy too like a fairy queen

Note 1 The word थिरकौ है means थिरकणो या चलायमान होना या चचल quick movement or agile

2 The word ढार is the cant form of ढाळ which means उतार या शरीर का ढल कर पतला होना low level or the body got down in health and grew thin

3 The word सुरत means सुरतिया which is अप्सरा fairy queen (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1497)

विहसति सकुचति सी दियै कुच ऑचर विच बॉह।
भीजे पट तट कौ चली न्हाई सरोवर मॉह।।७१४/६६४।।

सखी ने बताया कि सुन्दर जवान लडकी सरोवर मे स्नान करके कुचो और भीगे हुए वस्त्र के बीच मे कुचो को छिपाने के लिये अपने हाथ आडे दिये थे। वह भीगे हुए वस्त्र पहने हुए लज्जा वश सकुचित हुई व हॅसती हुई सरोवर से तट की तरफ जा रही थी।

The girl friend informed that the heroine was seen after taking bath going from the lake or tank towards its bank She was in wet dress So in order to conceal her breasts she put her hand between the wet cloth of the dress and breasts She was feeling shy but was proceeding ahead towards the bank while laughing

वरन वासु सुकुमारता सव विधि रही समाइ।
पखरी लगी गुलाव की गाल न जानी जाइ।।७१५/६६५।।

दूती ने बताया कि नायिका के गाल पर गुलाब की लगी हुई पखडी पहचानी नहीं जा सकती थी। क्योकि उस नायिका का रग सुगधि और सुकुमार कोमलता गुलाब के फूल के समान ही था। वह पखरी रग मे गाल मे मिल गई थी।

The emissary informed that a petal of rose flower was lying on the cheek of the heroine but that rose petal could not be seen and recognised The colour the smell and the softness of the body of the heroine was similar to those of the rose flowers Hence the petal colour had mixed with her cheek

Note 1 It can be accepted that colour and the softness of the cheek was similar But it can not be accepted that the cheeks of the heroine had any sweet smell like that of the rose flower It is an unnatural assertion

रच न लखियति पहिरि यौ कचन सै तन वाल।
कुमिलाने जानी परै उर चपे की माल।।७१६/६६६।।

दूती ने नायिका को चम्पकवर्णी बता कर कहा कि उस लडकी के सोने के से रग के शरीर पर पहनाई हुई चपे के फूलो की माला थोडी भी नहीं दिखाई देती थी। उसके हृदय के ऊपर पहनाई हुई चपे की माला का पता फूलो के कुँमलाने पर ही चल सकता था।

The emissary informed that the neckalce of champak flowers could not be recognised on the chest of young girl heroine as the golden colour of the body of the heroine was mixed with the colour of the flowers of champak bush The necklace was visible only after flowers of Champak had faded

Note 1 According to Aaeeni Akbaree (Page 81 and 88) the flowers of Champa were yellow in colour The flowers would appear yellow through out the year especially when the Sun stands in Pisces and Aries (ie March and April) (page 81) The Champa flowers has a conical shape of the size of a finger and consists of ten petals and more lying in folds one above the other It has several stamens The tree looks graceful and resembles in leaf and trunk of the nut tree It flowers after seven years (page 88)

गोधन तूँ हरख्यो हियै घरी कु लेह पुजाइ।
समुझि परेगी सीस पर परत पसुनु के पाइ।।७१७/६६७।।

बिहारी ने अभिमान का वर्णन करते हुए कहा है कि दीपावली दीयाली या दीपमाला के दूसरे दिन गोबर का गोवर्द्धन पर्वत बना कर उसकी पूजा की जाती है। हे गोवर्द्धन पर्वत वह घडी एक यानी थोडी देर अपनी पूजा करवा कर खुश हो जा। परन्तु जब पशु धन के पैर उसके सिर पर उनके चलने फिरने से पडेगे तब गोवर्द्धन पर्वत को उस गर्व की असलियत का पता चल जावेगा।

Bihaaree stated about the pride of Govardhan hill which was worshipped on the next day of Deepaawalee (दीयाली), lamp light festival Govardhan hill could boast and be happy after its worship for a short time But when the cattle would place their feet on its head and walk over it then the real situation of the pride of the hill would become known to him So the little praise was not enough

मुँहु धोव ऐडी वसति, हँसति अनग वति तीर।
धसति न इदीवर नयनि कालिदी के नीर।।७१८/६६८।।

दूती ने नायिका के जमुना नदी मे स्नान करने का वर्णन किया। नायिका अपना मुँह धोती थी। अपनी ऐडी का मैल उतार कर अपने वश मे कर रही थी। वह अनग यानी कामदेव की वासना से उत्पन्न काम क्रीडा की नीयत से नदी के किनारे पर खडी हँस रही थी। वह कमल के समान सुन्दर नेत्रो वाली नायिका कालिदी यानी जमुना नदी के जल में स्नान करने नहीं बैठती थी।

The emissary informed that the heroine went to take bath in the water of the river Jamunaa She washed her face She removed the dirt from her heels and thus had brought them under her control Under the influence of the Cupid she was eager for sexual affairs She was standing and laughing on the bank of that river The heroine with her beautiful eyes like the lotus did not sit in the water of the river Jamuna to take bath

Note 1 The word वसति means वश मे करना to control (vide राजस्थानी हिन्दी शब्द कोश भाग तीसरा पेज 1267)

2 The word अनग means कामदेव the Cupid the God of affairs of love and वति is under the influence

3 The word इन्दीवर means नील कमल blue coloured lotus (vide राजस्थानी हिन्दी शब्द कोश भाग प्रथम पेज 130)

यढत निकसि कुच कोर रुचि कढत गौर भुज मूल।
मनु लुटि गो लोटनु चढत, चौटत ऊँचे फूल।।७१६/६६६।।

दूती ने बताया कि ऊँचे लगे हुए फूल तोडते समय नायिका के मुडने पर उस की कचुकी हट गई और उसके कुचो की कोर यानी अग्र भाग बाहर निकल कर बढ गया। उसी समय उसके गोरे रग की भुजमूल यानी काख या बगल व कन्धा भी बाहर निकल गया। तब नायक का मन पेट की त्रिबली नाभि पर चढता हुआ लुट गया अर्थात नायक उसके प्रेम मे फँस गया।

The emissary informed that while plucking the flowers of bush or creeper at a great height the heroine turned her body Then the breasts came out of her bodice and the pointed black front part of the breasts came out and were seen Then her arm pits and shoulders of white colour were also exposed When the hero saw the three arisen lines of her stomach he was attracted and plundered He was won over by love

Note 1 The word चौटत means तोडते हुए plucking

अहे दहिडी जिनी धरे जिन तूँ लेहि उतारि।
नीके हौं छीको छुए ऐसै ही रहि नारि।।७२०/७००।।

पत्नि को छीके पर दही की हाँडी रखते हुए देखकर पति प्रसन्न हो गया। उसे उसका तना हुआ शरीर व अध खुले कुच देखने मे अच्छे लगे। तब उसने पत्नि से कहा कि वह न तो दही की हाँडी छींके पर रखे और न उतारे। वह अपने तने हुए शरीर से छींके को छुए हुए कुछ देर तो खडी रहे।

The husband saw his wife putting on the hanger the pot full of curd He liked to see her curved body with half exposed breasts He asked his wife neither to put on the curd pot on hanger nor to remove it She should remain in that position touching the hanger for some time

न्हाई पहिरि पटु डटि कियो, वेदी मिस परनामु।
दृग चलाइ घर को चलत विदा किये घनस्यामु।।७२१/७०१।।

दूती ने बताया कि जब नायिका जमुना नदी मे स्नान कर रही थी उस समय श्री कृष्ण भी वहीं पहुँच गये। नायिका को श्री कृष्ण का वहा खडा रहना पसन्द नहीं था। नायिका ने स्नान करके अपने वस्त्र पहने। फिर उसने डट कर और रूक कर ललाट मे टीकी लगाने के बहाने श्री कृष्ण को प्रणाम किया। नायिका आँखो से इशारा करके भगवान श्री कृष्ण को वहाँ से विदा करके वह अपने घर चली गई।

The emissary disclosed that the heroine was taking bath in the water of the river Jamunaa Sri Krishan too reached there The heroine did not like the stay of Sri Krishan near that river bank After taking bath she put on her dress Then on the pretext of applying teekee (टीकी) a mark of red powder on her fore-head she fearlessly raised up her hands and thus bowed to Bhawaan Sri Krishan She then made a hint to Sri Krishan by the winking of her eyes to leave that place After the departure of Sri Krishan she walked away towards her own house

करु ऊठाइ घूघट करत उसरतु पट गुझरौंट।
सुख मोटे लूटी ललन, लखि ललना की लौटॅ।।७२२/७०२।।

दूती ने बताया कि नायिका ने हाथ उठा कर घूघट किया तब वस्त्र के उतरने या हटने से नायिका की नाभि के पास का भाग उघड गया था। तब ललन कन्हैयालाल भगवान श्री कृष्ण ने लालना यानी सुन्दर नायिका के पेट की लोटी हुई त्रिवट नाभि देखकर बहुत बडा आनन्द प्राप्त करके सुख को लूट लिया।

The emissary informed that on the arrival of Sri Krishan she lifted up her hand to put away the cloth or part of his Odhana as a veil cover घूघट over her face On this the cloth over on the part of her navel was removed and it was exposed Them Sri Krishan saw the stomach with its three lines of that beautiful girl heroine He thus robbed her by looking at her private part in great joy

Note 1 The word उसरतु means हटना या दूर होना became open by removal (vide मानक हिन्दी कोश भाग प्रथम पेज 384)

2 The word गुझरौंट means नाभि के आस पास का शरीर का भाग part of the body near the navel The writer has also quoted the first line of this verse (vide मानक हिन्दी कोश भाग दूसरा पेज 109)

3 The word ललना means सुन्दर लडकी beautiful girl

परस तु पौछनु लखि रहतु लगि कपोल के ध्यान।
कर लै प्यौ पाटल विमल, प्यारी पठाए पान।।७२३/७०३।।

सखी ने बताया कि पत्नि ने अपने पति को गुलाब का फूल भेजा। पति ने उस गुलाब के फूल को देखा छूवा और पत्नि के गालो का ध्यान रख कर या समान समझ कर उसे पौछता रहा था। इसके बाद पति ने पत्नि को विमल व सुन्दर पान भेजा।

The girl friend of the wife informed that the wife had sent a flower of rose to her husband He looked at it then touched and took it similar to the cheeks of his wife He went on wiping that rose flower Thereafter he sent a fine seasoned betel leaf to his wife in return

Note 1 The word पाटल means गुलाब का पौधा या फूल the bush of rose or the flower of rose (vide राजस्थानी हिन्दी शब्द को भाग दूसरा पेज 752)

2 It is difficult to agree that the betal leaf sent by the husband was

similar in colour like the colour of rose flower No betel leaf is ever seen in the colour as rose flower It is of green in colour

वामा भामा कामिनी कहि बोलो प्राणेस।
प्यारी कहत खिस्यात नहि, पाउस चलत विदेस।।७२४/७०४।।

पत्नि ने अपने पति को जो विदेश जा रहा था मर्यादा रखते हुए प्राणेश कह कर उलाहना किया। उसने कहा कि हे पति उसे प्यारी शब्द कह कर बतलाते समय उसको लज्जा आनी चाहिये थी। क्योकि वह परदेश उसे वियोग मे और प्राणो को सकट मे डाल कर जा रहा था। उसे वामा यानी डावी तरफ बैठने वाली या कुटिल व सुन्दर स्त्री भामा यानी मान में क्रोध करने वाली कामिनी यानी काम क्रीडा मे अनुरक्त कह कर सम्बोधित करो। क्योकि वह वर्षा ऋतु मे विदेश जा रहा था।

The wife called her husband as the master of her life and asked him whether he was not ashamed by addressing her as a darling As he was going out to another State he was putting her life in danger on his separation He should address her as Vaama a beautiful women in opposition but prepared to sit to his left side or Bhaamaa a woman full of anger for her honour Kaaminee a woman interested in sexual intercourse as he was going to another state in the rainy season That was the real position

उठि ठक ठकु ए तौ कहा, पाउस कै अभिसार।
जानि परेगी देखियो दामिनी धन अँधियार।।७२५/७०५।।

दूती नायिका को अभिसार कराने की जल्दी मे थी। उसने कहा कि उठ अब सशय से भरे हुए आगे पीछे का वाद विवाद अच्छा नही था। अगर उसे इतने अधिक अधेरे मे कोई देख भी लेगा तो वर्षा ऋतु मे बादलो के अधेरे मे बिजली की चमक के समान उसे पहचान नहीं सकेगा।

The emissary asked the heroine to get up and start to meet her lover without any suspicious discussion Even if she would be seen in that darkness she would not be recognised like the glitter of the lightning amongst pitch dark clouds of rainy season

Note 1 The word ठक ठकु means वाद विवाद discussion on suspicion

कै वा आवतु इहि गली रहो चलाई चलैन।
दरसन की साधे रहै, सूधे है हिं न नैन।।७२६/७०६।।

परकीया नायिका ने अपनी सखी को नायक के देखने की अभिलाषा बता कर कहा कि कई दफा नायक उस गली में आय थे। परन्तु लज्जावश उसके नेत्र चलाने पर भी उधर नहीं देखते थे। नायिका की आँखे उसके सामने सीधी नहीं देखने के कारण उसकी नायक को देखने की साधना या इच्छा बनी ही रहती थी।

The Parkeeyaa heroine informed her girl friend about her desire to see the hero He had come into that street but her eyes on account of shyness were not prepared to look at the hero Hence the non looking of her eyes straight at the hero was not enough to look him This desire to look at the

hero continued constantly

वेसर मोती धनि तुही, को बूझै कुलि जाति।
पीवौ करि तिय ओठ को रसु निधरक दिन राति।।७२७/७०७।।

नायक ने नायिका के नीचे के होठ का रस प्राप्त करने की इच्छा से कहा कि हे नथ के मोती उसे धन्य है। वह सीप का पैदा किया हुआ और हड्डियो से जुडी हुई जाति का था। परन्तु कुल व जाति की कौन परवाह करे और पूछे। वह नथ का मोती निधरक बिना शका के रात दिन नायिका के ओठ का रस पी रहा था।

The hero in the hope to kiss the lower lip of the heroine complained about the position of the pearl He stated the pearl of the Nath put into the nose ring of the girl was lucky No body cared or asked about its claim which was under an oyster and a piece of bones Inspite of this it was enjoying and drinking the juice of the lower lip of the heroine without any doubt day and night

Note 1 It is difficult to accept that the pearls could drink the juice of the lips of the girl The pearls are lifeless It has even no connection with the lower lip The nose ring is placed on the upper lip It has no connection with the lower lip at all

तिय मुख लखि हीरो जरी, दैदी बढे विनोद।
सुत सनेहु मानहु लियौ वुध पूरण विधु गोद।।७२८/७०८।।

दृती ने नायिका के ललाट मे हीरे के कणो की चमकती हुई टीकी देख कर बताया कि उस हीरों की जडी हुई टीकी को देखकर सबका आनन्द बढता था। मानो उस नायिका के पूर्ण चन्द्रमा की चमक वाले मुख ने बुद्ध को प्रेम पूर्वक अपनी गोद मे ले लिया था। बुद्ध का रग हरा माना जाता है परन्तु चन्द्रमा का पुत्र होने से बुद्ध का रग हीरे के समान सफेद मान लिया गया था।

The emissary stated a teekee or mark of pieces of diamond was seen afixed on the fore head of the heroine girl It made every one happy Her face was as brilliant as if the light of the Moon It appeared that the full Moon had adopted the planet Budhaa ie Murcury

Note 1 There are two objections about this verse The first is that the colour of the Murcury is green How it turned white like the colour of the diamond Secondaly Mecury is supposed to be the son of the Moon How a natural son could be adopted (गोद) as a son This is unnatural

गोरी गद कारी परै हसत कपोलनु गाड।
कैसे लसति गवारि यह सुनि किरवा की आड।।७२९/७०९।।

दूती ने गाँव की लडकी का वर्णन करते हुए बताया कि उस गौरे रग की व भरे हुए शरीर वाली गाँव की लड़की के हँसने पर उसके गालो मे गढासा हो जाता था। वह सुनहले कीडे की पाँखो की अपने ललाट पर आडी टीकी लगाये शोभा देती थी।

The emissary described the beauty of a village girl She said that girl

was of white complexioned colour in her body She was also fat When she laughed a pit was created in her cheeks She looked beautiful by putting a *curved tilak (तिलक) of the wings of an insect of golden colour on her fore head*

Note 1 The word सुनिकिरवा means *एक सोने के रग की पॉखो का कीडा* an insect having golden colour of its wings

जो लौ लखौ न कुल कथा ठिक तो ला ठहराइ।
देखै आवत देखि ही क्यौ हैं रहयो न जाइ।।७३०/७१०।।

नायिका ने अपनी सखी का बताया कि जब तक वह उस नायक को देखती नहीं थी तब तक उसकी बताई हुई कुल की मर्यादा लज्जा व शील की बाते ठीक व सही मालूम पडती थी। परन्तु जब वह नायक को सामने आता देखती थी तब उससे एक टक नजर लगा कर देखे बिना नहीं रहा जाता था।

The heroine replied to her girl friend that so long as she did not see the hero the advise of family tradition of chastity or shyness was true and correct But when she saw him coming infront she was not capable to refrain from seeing him

इति श्री सहसया समाप्त ।श्री।।

श्लोक

यादृश पुस्तक दृष्टवा। तादृश लिखत मया। यदि शुद्धम शुद्धवा। मम दोषो न दीयते।।२।।
सवत १७२४ वर्षे आसोज कृष्ण पखे।। गुरुवार। बीकानेर मध्ये। श्री श्री श्री आँणदजी
सिख/पेमराज/लिखत वचनारथ।।श्री।। भुतुवतु ।।श्री।।
अदृष्टि दोषान्मति विभ्रमाच्चयदर्थ हीन लिखिन मयात्र।
तत्साधु मुख्यैरपि शोधनीय कोपो न कार्य खल लेखकाय।।१।।

TABLE OF CONTENTS OF MANUSCRIPTS

Table of contents of Manuscripts no 7 of Vikram Samvat 1724 (1667 AD) of Anup Sanskrit Library, Lallgarh Palace, Bikaner establishing similarity of the verses of Bihaaree with photo copies of other Manuscripts marked in columns from I to V of Jaipur, VI to X Jodhpur and XI of Alwar

NOTE THE RULES -

1 **V S would show Vikram Samvat**

2 **When same verses are repeated they would be shown by marked number I and II as well as former number above and later number below it**

3 **Where ever the writer has broken the numbers- I have kept or put the number of the verse above and the correct number below it As 429/428, 459/458, 460/459 upto 657/658 as well as 678/659 to 729/709**

4 Jaipur

Column No

- I No 1570 of Swai Jai Singh of Amber 1693 to 1743 AD
- II Inderjeet Singh Rathore Raja of Nagaur before 1676 AD
- III Manuscript No 2365 Swai Madho Singh I of Jaipur 1750 to 1767 AD
- IV Manuscript No 9296 of V S 1732
- V Manuscript No 8991 of 18th century of Jaipur

5 Jodhpur

- VI Manuscript No 15071 of V S 1840 (1783 AD)
- VII Manuscript No 12207 (3) of V S 1814 (1757 AD)
- VIII Manuscript No 8991 of V S 1735 (1678 AD)
- IX Manuscript No 14712 (3) of V S 1890 (1833 AD)
- X Manuscript No 12371 (12) of V S 1839 (1782 AD)

6 Alwar

- XI Manuscript of Raja Baney Singh of Alwar of V S 1902

7 Number of verses

Words of the beginning of first line of the verses of Manuscript no 7 V S 1724 (1667 AD) as shown by certificate of 120 pages of Bihaarees verses from Anup Sanskrit Library of Bikaner be shown on pages above

8 Column

S No	First line of Bikaner Manuscript	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VII	IX	X	XI

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
11	बहके सब जिय की कहत		59	11	9	288	284	11	9	284		9
12.	नीकी दई अनाकनी		211	12	10	20		12	10	19	20	10
13.	फिरी फिरी चित उत ही रहतु		385	13	11	289	286	13	11	286	274	11
14	चितई ललिचौ है चरवनु		386	14	12	139	364	14	12	363	367	12
15	जोग जुगति सिखये सबै	49	60	15	13	138	176	15	13	176		13

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S. 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
16	खरी पातरी कान की	280	387	16	14	392	398	16	14	397	396	14
17	पिय बिछुरन कौ दुसहु दुखु	27	207	17	15	543	578	17	15	579	571	15
18.	झीनै पट मैं झुलुमुलीं	69	388	18	16	113	128	18	16	128		16
19	डार टांडी गाड गहि		645	19	17	140	146	19	17	146	150	17
20	कीनै ऊ कोरिक जतन			20	18	209	232	20	18	232	235	18

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
21	लग्यो समनु है है सफल	284	679	21	19	210 I / 359 II	226	21	19	226	230	19
22	अजौ तर्यों नाइ रहे		646	22	20	651	651	22	20	651	651	20
23	जम करि मुह तर हरि परयो		3	23	21	655		23	21	16	17	21
24	पलनु पीक अजनु अधर	162		24	22	289	285	24	22	285		22
25	लाज ग्रब आलस उमग	324	114	25	23	290	288	25	23	288	291	23

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
26	पति रति की बतिया कही	310	175	26	24	480	500	26	24	500		24
27	तौ पर वारौ उरबसी	10	390	27	25	62	93	27	25	92	98	25
28	कुच गिरि चढि अति थकित है	73	277	28	26	141	147	28	26	147		26
29	वेधक अनियारे नयन	64	391	29	27	143	158	29	27	158		27
30	लौनै मुह डीठि न लगौ	46	392	30	28	135	140	30	28	140	144	28

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
31	सब ही त्यौ समुहाति छिनु	344 II		31 I	29	144	178	31	29	178	144	29
32	चितवनि रूखे दृगनु की	305	152	31 II	30	360	382	39	30	381	385	30
33	कौन भाँति रहि है बिरदु		4	32	31	21		33	31	20	21	31
34	कहत नटत रीझत खिजत	136	393	33	32	145	212	34	32	212		32
35	वाही की चित चटपटी	173	115	34	34	291	287	35	34	287		33

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S. 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	II	I	II
36	लखि गुरु जब बिच कमल सौं	273	633	35	35	559	561	36	35	561	552	34
37	पाइ महावर दैन कौ	97		36	36	109	86	37	36	85	91	35
38	तो ही निरमोही लग्यौ	262	279	37	37	211	233	38	37	233	236	36
39	नेह न नैंनवु को कछू		280	38	38II	146	179	39	38I	179		37
40	नहि परागु नहि मधुर मधु		281	39	38II	212	42	40II	38II	42	47	38

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
41	लाल तुहमारे विरह की		208	40	39	412	425	41	39	424	430	39
42	देह दुलहिया की चढ़ैं	126	622	42	40	40	47	42	40	47	52	40
सोरठा 43	मगलु बिदु सुरंगु मुख	80	397	43	41	116	145	43	41	145	149	41
44	जगतु जनायो जिहिं सकलु		5	44	42	5		44	42	5	5	42
दोहा 45	पिय तिय सौ हँसि कै कहचौ	47	394	45	43	136	141	45	43	141	145	43

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
46	कौ हर सी एडी नु की	96	395	46	44	110	87	46	44	86	92	44
47	खेल न सिखये अलि भले	51	61	47	45	147	148	47	45	148		45
48	रस सिगार मजन किये	48	62	48I	46	90	67	48	46	67	73	46
49	साजे मोहन मोह कौं			48II	47	148	180	47	47	180		47
50	या कै उर औरै कछू			50	48	427	443	50	48	442		48

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
51	कहाँ लेहुगे खेल पै	290		51	49	292	289	51	49	289	292	49
52	सारी डारी नील कीं			52	50			52	50		275	50
53	दीरघ सास न लेहि दुख		6	53	51	654	661	53	51	662	663	51
54	या अनुरागी चित्त की			54	52	207	–	54	52	225		52
55	हा हा वदन उघारि दृगु	289		55	53	361	394	55	53	393	393	53

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
56	होमति सुख करि कामना		209	56	54	413	426	56	54	425	431	54
57	साइक सम मायक नयन	50	65	57	55	91	68	57	55	68	74	55
58	मरी डरी कि टरी विथा	215	210	58	56	428	445	58	56	444	449	56
59	कहा भयो जो बीछुरे			59	57	213		59	57	227	231	57
60	लखि लौनैं लोइननु के	330	66	60	58	92		60	58	342	345	58

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
61	सीतल तारु सुबासु कौं		683	61	59	623	619	61	59	620	614	59
62	कागद पर लिखत न बनैं	234	284	62	60	462	484	62	60	483	488	60
63	जब जब वैसुधि कीजियै		285	63	61		446	63	61	445	450	61
64	वधु भये का दीन के			64	62	22		64	62	21	22	64
65	कौन सुनैं कासौं कहैं	216		65	63	59		65	63	590	583	62

BIHAAREE AMAR SINGH SATSAEE

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S. 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	II	III	IV	II	I	II
66	मैं हो जान्यो लोइनु			66	64	147	131	66	64	131		63
67	गहकि गास औरे गहै	163	116	67	65	293	290	67	65	290	293	65
68	मैं तीसो कैवा कहयौ		286	68	66	150	182	68	66	182		66
69	वर जीते सर मैंन कै		67	69	67	93	69	69	67	69	75	67
70	थोरै ही गुण रीझ तै		8	70	68	23		70	68	22	23	68

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
71	कब कै टेरतु दीन रट			71	69	24		71	69	23	24	69
72	अ'ग अग नग जगमगति	115	398	72	70	63	94	72	70	93	99	70
73	छुटी न सिसुता की झलक	122	399	73	71	41	44	73	71	44	49	71
74	सकुचि भर हियै स्याम सुति	291	169	74	72	393		74	72	411	410	72
75	पत्रा ही तिथि पाइयै	78	400	75	73	99	73	75	73	73	79	73

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
76	वसि सकोच दस वदन बस		680	76	74	214	234	76	74	234	238	74
77	जो न जुगति पिय मिलन की		287	77	75	652	654	77	75	655	657	75
78	चमक तमक हासी ससक	311		78	76	481	515	78	76	515		76
79	मो हू सो तजि मोहु			79	77	362	321	79	77	322	322	77
80	मजन करि खजन नयन			80	78			80	78	119		78

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
81	पावक सौं नैननु लगै		117	81	79	294	291	81	79	291	294	79
82.	रहति न रण जयसाहि मुखु		639	82	80	704	704	82	80	705	696	80
83.	दियौ सु सीस चढ़ाइ लै		404	83	81	653	655	83	81	656	641	81
84	तरि वब कनक कपोल दुति	70	405	84	82	114	130	84	82	130	135	82
85	मोही दयो मेरो भयौ		406	85	83	363	318	85	83	319	319	83

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S. 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
86	कुज भवनु तजि भवन कौं	325	176	87	84	475	527	86	84	575	516	84
87	कहत न देवर की कुवत		407	86	85	562	645	87	85	6-6		85
88	औरै भाँति भए बए	217	212	88	86	430	444	88	86	443	447	86
89	कोउ कोरिक सग्रहो		10	89	87			89	87	2	2	88
90	चलन न पावतु निगम मगु		647	90	88	656	82	90	88	81	87	87

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S. 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
91	त्रिबली नाभि दिखाइ करि		408	91	89	544	540	91	89	539		89
92	देखति वुरै कपूर ज्यौं		-	92	90	414	427	92	90	426	432	90
93	हसि उतारि हिय तै दई		275	93	91	415	428	93	91	427	433	91
94	द्वैज सुधा दीधति कलाँ			94	92	295	660	94	92	661	662	92
95	गदराने तन गोरटी	32	410	95	93	64	156	95	93	156	160	93

BIHAAREE AMAR SINGH SATSAEE

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
96	तत्री नाद कवित्त रस		712	96	94	657	662	96	94	663	664	94
97	सहज सचिक्कन स्याम रुचि	36		97	95	87	63	97	95	63		95
98	सुदति दुराई दुरति नहिं		177	98	96	501	521	98	96		509	96
99	वेई गडि गाडैं परी	159	178	99	97	497	297	99	97	296	299	97
100	वैंक न झुरसी विरह झर		681	100	98	431	447	100	98	446	451	98

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S. 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
101	हेरि हिडोरे गगन तैं	25	412	101	99	545	579	101	99	580		99
102	नैंक हसौं ही बानि तजि	72	411	102	100	100	74	102	100	74		100
103	मकराकृति गोपाल कैं	339	11	103	102	658	38	103	102	38	43	102
104	केसरि कैसरि क्यौं सकै	110		104	103	65	95	104	103	94	100	103
105	खौरि पनिच भृकुटी धनुष		648	105	104	123	142	105	104	142	146	104

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	II
106	नीको लसतु लिलाट पर		414	106	105	124	126	106	105	126	131	105
107	जेती सपति कृपन कै		684	107	106	659	666	107	106	667	668	106
108.	लसतु सेत सारी दढैप्यो	66	415	108	107	115	131	108	107	131	136	107
109	हम हारी कै कै हहा		153	109	108	364	395	109	107	394		108
110	सतर भौहँ रूखे वचन		288	110	109	365		110	109	388	412	109

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S. 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
111	वाहि लखै लोइन-लगै	111	416	111	110	50	89	111	110	88	94	110
112.	कहा कहूँ बाकी दसा		213	112	111	421	434	112	111	433	438	111
113	ज्यौं ज्यौं जोबन जेठ दिन	131	649	113	112	42	45	113	112	45	50	112
114	तेह तरेरौ त्यौरु करि	164		114	113	296	326	114	113	326 II		113
115.	नैंक न जानी परति अति	-	214	115	114	416	429	115	114	428	434	114

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S. 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
116.	नभ लाली चाली निसा	154	566	116	116	277	283	116	116	283	290	115
117	सोवत सपनैं स्याम घन		215	117	117	510	550	117	117	550	540	-
118.	कैसैं छोटे नरनु तैं		713	118	118	624	620	118	118	621	615	116
119	रँपति केस सुदेस नर		650	119	119	660	669	119	119	670	670	117
120	कहत सबै कवि कमल से		216	120	120	151		120	120	183		118

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	II
121	हरि हरि बरि वरि उठति अति			121	121	417	430	121	121	429		120
122	यह बिनसत नगु राखि कै	219	217	122	122	418	431	122	122	430		119
123	विय सौतिनु देखत दई			123	123	546	374	123	123	373	376	121
124	छला छबीले लाल कौ		419	124	124	331	371	124	124	370	374	122
125	निससाँसो हसो सौ ववतु	220	218	125	115	432	448	125	115	447	452	123

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S. 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
126.	थाकी जतन अनेक करि			126	125		440	126	125	439	444	124
127	लाज गहौ बेकाज कत		623	127	126		555	127	126	555	545	125
128	घामु घरीक विचारियै		182	128	127	358	361	128	127		364	126
129	उन हर की हँसि कै इतै		421	129	128	564	586	129	128	587		127
130	परयौ जोरु विपरीत रति	314	179	130	129	482	501	130	129	501		128

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
131	बिनती रहि विपरीत की	315	180	131	130	483	502	131	130	502		129
132	बैठि रही अति सघन वन				131			132	131	-		130
133	सफत न चुव तातै वचन	294	155	133	132	297	325	133	132	326 I	288	131
134	कहि लहि कौंवु सकैं दुरी	112	422	134	133	51	90	134	133	89	95	132
135	चाले कीं बातै चलीं	134	423	135	134	565 I	282	135	134	282	289	133

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S. 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
136	सनु सूक्यो बीत्यौ वनौं		686	136	135	352	359	136	135	359	361	134
137	आऐ आपु भली करी	297		137	136	298	328	137	136	328	328	135
138	मै रैं दूझत बात तूँ	316	181	138	137	498	525	138	137		513	136
139	फिरि फिरि विलखी है लखति		687	139	138	353	360	139	138	360	362	137
140.	ड्गफ डिगति सी चलि ट्ठुक		424	140	139			140	139	155		138

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
141	करी विरह ऐसी तऊ	221	219	141	140	433	449	141	140	448	453	139
142.	जो वाके तनकी दसा		425	142	141	420	432	142	141	431	436	140
143	जटिल नील मनि जगमगति	63	426	143	142	125	127	143	142	127	132	141
144	फेर कछू करि पोरि तैं		290	144	143	225	175	144	143	175	538	142
145	जदपि तेजरो हाल वल	243	291	145	144	467		145	144	499	506	143

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
146	पूस मास सुनि सखिनु पै	246	634	146	145	401	414	147	145	413	418	144
147	जप माला छापै तिलक		12	147	146		702	148	146	703	37	145
148	बन तन कौं निकसत लसत		651	148	147	216	193	149 I	147		196	146
149	मरुण भलो वरु विरह तै	222	220	149	148	434	450	149 II	148	449	454	147
150	घर घर डोलतु दीन है		715	150	149	661		150	149	17	18	148

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S. 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	II
151	हरखि न बोली लखि ललुनु		635	151	150	560	562	151	150	562	553	149
152.	को जाने है है कहा		221	152	151	217	228	152	151	228	232	150
153	लै चुमकी चलि जात	24	427	153	152	522	557	153	152	557	547	151
154	छिरकै नाह नवोढ दृग		428	154	153	523	274	154	153	274	280	152
155	कहा लडै तै दृग करै		69	155	154	152	160	155	154	160		153

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
156	राधा हरि हरि राधिका	318	183	156	155	484	503	156	155	503		154
157	चलत पाइ निगुली गुनी		640	157	156	705	705	157	156	706	697	155
158	जस अपजस देखत नहीं		292	158	157	218	208	158	157	208		156
159	नख सिख रूप भरे खरे		293	159	158	219	190	159	158			157
160	छुइ छिगुनी पहुचौ गिलत		652	160	159	662	573	160	159	574	564	158

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
161	नैना नेक न मान ही		294	161	160	153	184	161	160	184		159
162	मोहन मूरति स्याम की		13	162	161	220	229	162	161	229	38	160
सोरठा 163	मे समझ्यो निरधार			163	162	663		163	162	18	19	161
दोहा 164	लटकि लटकि लटकतु चलतु		14	164	163	547	554	164	163	554	544	162
165	मलिन देह वेई वसन	255	222	165	164	468	488	165	164	488	495	163

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
166	रग राती रातै हियैं		223	166	165	462	485	166	165	484	489	164
167	लाल अलोकिक लरिकई	124	429	167	166	43	43	167	166	43	48	165
168	विलखी डमकौं है चखनु	249	430	168	167	402	415	168	167	414	420	166
169	प्रतिबिंबित जयसाहि दुति		641	169	168	706	706	169	168	707		167
170	बाल कहा लाली भई	165	118	170	169	299	329	170	169	329	329	168

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
171	तरुण काक नद वरुण वर	167	119	171	170	300	292	171	170	292	295	169
172.	चलत चलत लालै चलै			172	172	403	478	172	172		480	170
173	तजतु अठानन हठ परयौ		295	173	171	565 II	572	173	171	572	565	171
174	वेसर मोती दुति झलक		431	174	173	126	132	174	173	132	133	172
175	आवत जात न जानियतु		716	175	174			175	174	602	597	173

BIHAAREE AMAR SINGH SATSAEE

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
176	चित वितु वचतु न हरत हठि			176	175	154	185	175	175	185		175
177	विकसित नव मल्ली कुसुम		225	177	176	594	592	177	176	593	586	176
178	गोप अथाइनु तै उठे	148	432	178	177	279	336	178	177	337	339	174
179	पहुँचति डटि रण सुभट लौ	349		179	178	158	186	179	178	186		177
180	सरस सुमिल चित तुरग कीं		653	180	179	221	235	180	179	235	239	178

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
181	हसि हसि हेरति नवल तिय		433	181	180	566	542	181	180	541	530	179
182	मिलि चदन बेदी रही	45	434	182	181	117	120	182	181	120	125	180
183	जहाँ जहाँ ठाढो लख्यो		226	183	182	155	187	183	182	187		181
184	रगी सुरत रग पिय हिये	320	184	184	183	502		184	183		510	182
185	लाल न लहि पाऐ दुरै	169	120	185	184	301	293	185	184	293		183

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
186	तुरत सुरत केसे दुरत	170		186	185	302	294	186	185	294	297	184
187	मरकत भाजन सलिल गत	171	122	187	18o	503	317	187	186	318	318	185
188	वालमु वारै सौति कैं		435	188	187		357	188	187	357	360	186
189	दुरत न कुच बिच कचुकीं	85	436	189	188	106	80	189	188	79	85	187
190	भई जु छवि तन वसन मिलि	87		190	189	133	138	190	189	138	142	188

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V S 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
191	सौन जुही सी जगमगति	86	437	191	190	66	96	191	190	95	101	189
192	डीठि वरत बाँधी अटवु		682	192	191	156		192	191	213		190
193	झटकि चढति उतरत अटा		296	193	192			193	192	230	233	191
194	लोभ लगइ हरि रुप कैं		111	194	193	157	188	194	193	188	-	193
195	चिलक चिकनई चटक सौं		438	195	194	52	157	195	194	157	161 / 539	194

BIHAAREE AMAR SINGH SATSAEE

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
196	तो रस राच्यो आन बस	286		196	195	389	397	196	195	396	395	195
197	जुरे दुहून कै दृग झमकि	350	98	197	196	159	214	197	196	214		196
198	केसर केसरि कुसुम के	168	123	198	197	354	327	198	197	327	327	197
199	दृग मिहवत मृग लोचनी	332	439	199	198	567	543	199	198	543	531	198
200	वड़ेत हूजतु गुननु बिनु		717	200	199	625	621 I	200	199	622	616	199

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
201	कनकु कनक तै सौ गुनौ		718	201	204	626	621 II	201	204	623	617	200
202	तजि तीरथ हरि राधिका		654	202	200	6		202	200	6	6	201
203	खिन खिन मैं खटकति सु हिय		636	203	201	548	580	203	201	581	573	202
204	भजौ न आये सहज रग	250		204	202	404	417	204	202		-	203
205	अपनै कर मुहि आपु हठि	145		205	203	332	375	205	203	374	377	204

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
206	नई लगनि कुल की सकुच			206	205	223		206	205	236	240	205
207	इत तै उत उत तै इतै		299	207	206	224		207	206	231	234	206
208	निस अँधिआरी नील पटु	150	441	208	207	280	337	208	207	338	340	207
209	रहयौ ढीठु ढीठ्यु गहै	93	300	209	208	226	169	209	208	169		208
210	सोहतु अगूठा पाइ के	98	442	210	209	132	136	210	209	136	140	209

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
211	जघ जुगल लोइन निरै	92	443	211	210	108	85	211	210	84	90	210
212.	रही पकरि पाटी सुरिस	263	156	212	211	512		212	211	513		211
213	किय हाइ लुचि नु चाइ लगि	94	444	213	212	101	143	213	212	143	147	212
214	लीनेउ साहस सहस	348	72	214	213	67		214	213	96	102	213
215	पटकी ढिग कत ढांपियति		185	215	214	499	528	215	214	527	514	214

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
216.	नाह गरजि नाहर गरज		445	216	215	469	494	216	215	494	501	215
217	कीजै चित सोई तरै			217	216	26		217	216	24	25	216
मोरम 218	मोहूँ दीजै मोरु			219	217	25	35	218	217	35	36	217
टेम 219	पौंचाई सीसी सुलखि	223		220	219	435	457	219	219	450	455	218
220	तजी तक सकुचित न चित			221	220	227		220	220	240	244	219

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
221	फिरि फिरि बूझति कहि कहा			222	221 I	549	581	22 II	221 I	582	574	220
222	नव नागरि तनु मुलकुलहि	128		223	221 II	44	52	222	221 II	52	58	489
223	मृग नैनी दृग की फरक	253		224	222	470		223	222	489		490
224	रहे बरोठे मैं मिलत पिय	242	303	225	223	471	489	224	223	490	497	491
225	रविं बदो करि जौरिए		446	226	224	664	572 II	225	224	573		492

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alv
		I	II	III	IV	V	VI	VII	VIII	IX	X	
226.	हौं ही बौरी विरह बस	224	229	227	225	437	452	226	225	451	456	
227	अनी वडी उमडी लखें		656	228	226	666	670	227	226	671	671	
228	सोवत जागत सपन बस	225	230	229	227	228	237	228	227		241	
229	सगति सुमति न पाव हीं		719	230	228	665	663	229	228	664	665	
230	दड़े कहावत आपु सौं	16	447	231	229	27		230	229	25	26	

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V S. 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
सोरठा 231	कोडा आँसू बूंद	226	75	232	230	160	430	231	230	430	455	498
दोहा 232.	ज्यो सरद राका ससी	269	448	233 I	231	390	396	232	231	395		100 / 499
233.	ढरे ढार तै ही ढरत		304	233 II	232	161	149	233	232	149		500
234	सोवत लखि मन मानुँ धरि	276	186	234	233	573	514	234	233	514	417	501
235	जौ ह नहीं यह तमु वहै	268	720	235	234	436	453	235	234	452	457	502

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
236	जात जात बिनु होतु है		721	236	235	667	664	236	235	665	666	503
237	तनु भूषन अजन दृगनु	3	449	237	236	69 I	98	237	236	97	103	504
238.	पाइ तरुनि कुच उच पदु		668	238	237	627	652	238	237	653	652	221 I
239	नित प्रति एकत ही रहत		305	239	238	162		239	238	215		221 II
240	मन न धरति मेरो कहयो		306	240	239	229	238	240	239	238		222

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
241	हरि कीजति तुम सौ यहैं		17	241	240	28		241	240	26	27	223
242.	नइन रेखा सोहइ नई	182	124	243	241	303		242	241	297	301	224
243.	भौंह उचै आचुरू उलटि	345	450	244	242	568	544	243	242	544		225
244	रस की सी रूख ससि मुखी	271		245	243	366	332	244	243	333	333	226
245	जिहिं निदाघ दुपहरि रहइ	227	231	246	244	444	461	245	244	460	465	227 I

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
246.	रही दहींडी ढिंग धरी		307	247	245	569		246	245	563	554	227 II
247	देवर फूल हनै जु सुसु		451	248	246	570	647	247	246	648	647	228
248	फूलै फदकत लै फरी	60	73	249	247	94	70	248	247	70	76	229
249	पभुला हारु हियै लसें	29	452	250	248	128	144	249	248	144		230
250	लइ सौं हसि सुनन की		308	251	249	230	239	250	249	239	243	231

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	II
251	तूँ मति मौनहि मुकतई	264	657	252	250	370	387	251	250	387	391	232
252.	गिरि तै उचे रसिक मन		309	253	251	668	665	252	251			233
253.	भावकु उभरो हैं भयौ	127	254	252	367		253	252	48	54		234
254.	गली अघेरी साकरी		255	253	281	347	254	253	346	350		235
255.	कहि पठई जिय भाँवती	455	256	254	472		255	254	491	498		236

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
256	जिन दिन देखे वे कुसुम		690	257	255	628	624	256	255	625	619	237
257	मैं बरजी कै बार तू	102	456	258	256	53	56	257	256	56	62	238
258	नीची ये नींची निपट	354	457	259	257	163	150	258	257			239
259	सूर उदित हूँ मुदित मन	77		260	258	164	189	259	258	189		240
260.	स्वेद सलिल रोमच कुच			261		231	273	260	259	273	279	241

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
261	दछिन पिय है बाम बस		232	262	260	571	570	261	260	570	561	242
262.	बाल बेलि सूखी सुखद		658	263	261	422	435	262	261	434	439	243
263	चितु तरसतु मिलत न बनतु		310	264	262	232	241	263	262	241	245	244
264	जालरध्र मग अग नु कौ		311	265	265	165	159	264	265	159	164	245
265	पर तिय दोस पुरान सुनि		458	266	263	669	671	265	263	672	654	246

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
266	सहित सनेह सकोच सुख		312		264	333	372	266	264	371	375	247
267	सीरे जतन नु सिसिर रितु	204	233	267	266	438	454	267	266	453	458	248
268	सोहतु सगु समानसौ	194		269	267	671	675	268	267	676		249
269	तू रहि हौं ही सखि लेखौ	17	459	270	268	355	76	269	268	76		250
270	दियौ अरघु नीचै चलौ	18	460	271	269	356	77	270	269		83	251

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
271	ललित स्याम लीला ललन	74		272	270	105	78	271	270	78	84	252
272	सवि सुहाए ई लाइ	42	462	273	271	118	121	272	271	121	126	253
273	भए बटाऊ नेह तजि	156		274	272	405	421	273	272	420	425	254
274	मानु करति बरजति न है	281	313	275	273	394	401	274	273		399	255
275	तिय तिथि तरुण किसोर वय	123	659	276	274	45	46	275	274	46	51	256

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
276	गनती गनवे तै रहे	232	631	277	275	445	462	276	275	461	446	257
277	सवै हसत कर तार दै		722	278	276	672	674	277	276	675	672	258
278	जाति मरी विछुरी घरी	235	314	279	277	446	463	278	277	462	466	259
279	प्रिय प्रोण नु की पाहनूँ	205	235	280	278	274	270	279	278	270	276	260
280	अहै कहै न कहा कहयो	265	173	281	279	572	275	280	279	275	281	261

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S. 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
281	दीयौ जु पिय लखि चखनु मै		463	282	280	550	587	281	280	588	580	262
282	बहिकि वडाई आपनी		723	283	281	629	622	282	281	624	618	263
283	आडे दै औले वसन	206		284	282	447	464	283	282	463	467	264
284	मैं तपाइ त्रै ताप सौ			285	283	423	436	284	283		440	265
285	सब अंग करि राखी सुघर	5T		286	284	95	71	285	284	71	77	266

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
286	सुनत पथिक मुह मॉह निसि	207	237	287	285	461 I	483	286	285	482	487	267
287	अनत बसे निसि की रिसनु	176	125	288	286	304	330	287	286	330	330	268
288	सुरग महाउरु साति पग	177	126	289	287	344	354	288	287	354	357	269
289	मॉनहु मुहु दिखइरावनी	132	464	290	288	334	272	289	288	272	278	270
290	कत सुकचत निधरक फिरो		315	291	289	305	299	290	289	298	302	271

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
291	आपु दियो मनु फेरे लइ		127	292	290	306	300	291	290	299	303	272
292.	गोपिनु सग निसि सरद की			293	291	551	571	292	291	571	562	273
293.	स्याम सुरति करि राधिका	230	238	294	292	552	457	293	292	456	461	274
294	गोपिन कैं असुवानु भरी	229	239	295	293	443	460	294	293	459	464	275
295	दुचितै चित हलति न चलति		316	296	294	515	553	295	294	553	543	276

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S. 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
296.	कन दैवौ सोप्यौ ससुर	8	465	297	295	69 II	99	296	295	98	104	277
297	बिरहि नवोढ़ नारि तन	133	466	298	296	46	53	297	296	53	59	278
298.	प्रान पिया हिय मैं बसै	178	128	299	297	307	301	298	297	300	304	279
299	पिय बिय हियजु लगी चलतु	238	317	300	298	426	442	299	298	441	582	280
300.	रीस मुकुट कटि काछनी		19	301	299	4		300	299	4	3	281

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
301	भृकुटी मटकन पीति पट			302	300	7		301	300	7	7	282
302.	सघन कुज घन घन तिमिरु	149	467	303	301	282	338	302	301	339	342	283
303	स्वारयु सुकृतु न श्रम वृथा		724	304	302	673	676	303	302	677	674	284
304	सगति दोषु लगै सब नु	53	468	305	303	674	677	304	303	678	695	285
305	जरी कौर गौरे वदन	81	469	306	304	127	137	305	304	137	141	286

BIHAAREE AMAR SINGH SATSAEE

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
306	चितवनि भोरे भाइ की_		318	307	305	233	173	306	305	173		287
307	इहि मै ही मोती सुगध		470	308	306	630	629	307	306	629	624	288
308.	हरि छवि जल जव तै परै			309	307	166	191	308	307			289
309	मार सुमार करी डरी	233	240	310	308	448	465	309	308	464	468	290
310	कै हूँ राह वात न लगै			311	310		410	310	310	409		291

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
311	तौ ही कौ छुटि मानु गौ	275	158	312	311	369	390	311	311	389	413	292
312.	सखि साभित गोपाल कैं	338	20	313	312		40	312	312	40	45	293
313.	गहिली गरबु न कीजिये	288	661	314	313	677	407	313	313	406	405	294
314	हासि हसाइ उर लाइ उठि	306		315	314	395	402	314	314	401	400	295
315	तीज परब सोतिन सजे	329	471	316	315	335	376	315	315	375	378	296

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
316	गढ़ रचना बरुनी अलक		725	317	316	678	679	316	316	680	676	297
317	इत आवति चलि जात उत	208	319	318	317	234		317	317	242	246	298
318	डर न टरैं नींद न परै			319	318	235	243	318	318	243	247	299
319	रमन कहयौ हठि रमन को	317	472	320	319	485	504	319	319	504		300
320	ऐंचत सींचित वनि चिते	58	473	321	320	167	161	320	320	161		301

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1124 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
321	नर की अरु नल नीर की		726	322	321	679	680	321	321	681	677	302
322	भूषन भारु सभारि है	99	474	323	322	54	57	322	322	57	63	303
323	मुह मिठासु दृग चीकने	192	475	324	323	330	334	323	323	335	337	304
324	जदपि नाहिं नाहीं नहीं	312	476	325	324	486	505	324	324	505		305
325	छुटन न पैयतु छिनुकु वसि		321	326	325	237	245	325	325	245	249	306

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
326	चुनरी स्याम सतार नभ		662	327	326	168	151	326	326	151		307
327	कहत सबै बैदी दिये	43		328	327	119	122	327	327	122	127	308
328	तर झर सीं झपर गरी		241	329	328	463		328	328	485	490	309
सोरठा 329	बिरह सुकाई देह	209	245	330	330	449	481	329	330	479	484	310
दोहा 330	देखी सोनजुही फिरति	107	477	331	331	70	100	330	331	99	105	311

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	I	XI
331	वढ्त बढ्त सपति सलिलु		728	332	332	680	681	331	332	682	678	312
332	हयाँ न चलैं बलि रावरीं	179		333	333	308		332	333		335	313
333	डीठि न परतु समान दुति	177	478	334	334	71	101	333	334	100	106	314
334	करत मलिन आछी छविहि	118	479	335	335	72	102	334	335	101	107	315
335	पहिरिन भूषन कनक के	105	480	336	336	73	103	335	336	102	108	316

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
336.	जदपि ववाइनु चींकनी	356	76	337	338	169	216	336	338	216		317
337	नए विसरियहि लखि नए			338	309	675	678	337	309	679	675	318
338	अन रस हूँ रस पाइयतु	293	481	339	339	371	279	338	339	279	285	319
339	गोरी छिगुनीं नखु अरुण		663	340	340	131	134	339	340	134	138	320
340	उर मानिक की उरवसी	84	482	341	341	129		340	341	135	139	321

Number of Verses	Wo ds of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
341	सहज सेत पचतोरिया		483	342	342	134	139	341	342	139	143	322
342	लगत सुभग सीतल किरनि		378	343	343	610		342	343	606		323
343	तप न तेज तप तात पति		625	344	344	608	604	343	344	604	599	324
344	रहि न सकी सब जगत मै		484	345	345	609	605	344	345	605	600	325
345	कोरि जतन्न कोऊ करौ पैर		727	346	346	681	459	345	346	683	679	326

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S. 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
346	झूठे जानि न सग्रहै	55	77	347	347	170	217	346	347	217		327
347	सुधर सौति वस पिय सुनत	258	485	348	348	339	369	347	348	368	372	328
348	लिखन बैठि जाकी सवी	9	486	349	349	340	118	348	349	118	123	329
349	दुनि हाई सब टोल मैं	143	487	350	350	341	271	349	350	271	277	330
350	दृगनु लगत वेधत हिय हि	54		351	351	171	162	350	351	162		331

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S. 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
351	पीठि दिये ही नेक मुरि		488	352	355	516	574	351	355	575	567	332
352	गुनी गुनी सब कै कहै		729	353	356	631	633	352	356	633 II	628	333
353	छुटत मुठिनु सग ही छुटै		489	354	357	518	576	353	357	577	569	334
354	ज्यौं उझकि झाँपति वदनु			355				354	563	578		335
355	ज्यौ ज्यौं पटु झटकति हठति		491	356	358	517	575	355	358	576	568	336

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S. 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
356	ज्यौ ज्यौ पावक लपट सी	28	187	357	359	519	512	356	359			337
357	भाल लाल बेंदी छये	44	493	358	360	120	123	357	360	123	128	338
358	तिय कित कमनेही पढ़ी		80	359	361	171	152	358	361			339
359	दुलह दुराज धजानु कौ		730	360	352	682	683	359	352	684	680	340
360	ललव दनव सुवि पलवु मै	247	494	361	353	406	418	360	353	417	419	341

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S. 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
361	कचन तन वरन वर	114	495	362	354	74	104	361	354	104	109	342
362.	खरै अदव इठला हटी	193	496	363	362	329	335	362	362	336	338	343
363.	तौ लगु या मन सदन मैं		22	364	363	683	684	363	363	685	39	344
364	है कपूर मनि मय रही	116	497	365	364	75	105	364	364	105	110	345
365	दृग उरझत टूटत कुटुमु		322	366	365 I	172	218	365	365 I	218		346

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S. 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
371	लागत कुटिल कटाछ सर		81	372	376	174	163	371	376	163		352
372	जनम जलधि पानिपु विमल			373	379	633	630	372	379	630	625	353
373	गहै न नैंको गुन गरब		-	374	380	634		373	380	631	626	354
374	तच्यौ आँच अब विरह की	228	242	375		240	247	374		247	494	355
375	बसै बुराई जासु तन			376	381	686	686	375	381	687		356

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	II
376	छला परोसनि हाथि ते	302	499	377	382	345	356	376	382	356	358	357
377	हठि हितु करि प्रीतम लियौ		563	378		346	358	377		358		358
378	वै ठाढे उमदा हु उत			379	383	310		378	383	302	336	359
379	दीठ पुरौसनि इठ है	301	500	380	384		383	379	384	382	385	360
380	पतवारी माला पकरि		23	381	385	9		380	385	9	9	361

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
381	छिनुकु चलति ठ्ठुकति छिनुकु		501	382	386	574		381	386	276	282	362
382.	धनि यह द्वेज लख्यौ जहाँ		693	383	387	311		382	387	295		363
383.	लरिका लेवे के मिसनु		502	384	388	575	545	383	388	545	566	364
384	दीठ्यौ है बोलति हसति		503	385	389/460	576	518	384	390/460	518		365
385	रणित भृग घटावली			386	391	616	612	385	391	613	607	366

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
386	रही रुकी क्यो हु सुचलि		665	387	392		343	386	392	343	346	367
387	चुवतु स्वेद मकरद कण		666	388	393	617	613	387	393	614	608	368
388	लपटी पुहप पराग पट		668	389	394	618	614	388	394	615		369
389	ललन सलौनें अरु रहे	147	695	390	395	635	635	389	395	636	228	370
390	विषम वृथा दित की त्रिषा		694	391		632	634	390		634		371

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
391	प्यासे दुपहर जेठ कैं		732		369	685		391	369	635		372
392.	न करु न डरु सब जग कहतु	180	131	392	396	312	304	392	396	303	306	373
393.	रहि है चचल न प्रॉन ए	245	326	393	397	407	422	393	397	421	426	374
394	जो चाहतु चटक न घटै			394	398	396	403	394	398		401	375
395	कोरि जतन कीजै तऊ			395	399	681	194	395	399	194		376

BIHAAREE AMAR SINGH SATSAEE

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
396	लाल तुहमारे रूप की		504	396	400	177	195	396	400	195		377
397	कलाबूत दूती बिना			397	401	241	657	397	401	658	659	378
398	नहि नाचइ चितवति दृगनि	161		398	365II		281	398	365 II	281	287	379
399	भजन कहयां तातै भज्यौ		24	399	367	689	684	399	367	686	40	380
400	बैसीये जानी परति	172		400	368	309	302	400	368	301	305	381

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
401	यह वरिया नहि ओर की		46	401	378	8		401	378	8	8	382
402	निपट लजीली नवल तिय			402	370	495	511	402	370	511		383
403	रहयौ ऐंचि अतु न लहै	231	243	403	402	439	455	403	402		459	384
404	पावक झरतै मेह झर		244	404	403	595	593	404	403	594	587	385
405	चलत ललित श्रम स्वेद कन	23	506	405		521	556	405	-	556	546	386

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
406	कुढ्यु कोपु तजि रगु रली		696	406	404	600	597	406	404	598 I	590	387
407	न जक धरत हरि हिये धरे	100	507	407		56	59	407		59	65	388
408	नासा मारि नचाइ जौ			408	405	178		408	405	153		389
409	क्यो वरिये क्यो निवहिये		328	409	406	242	246	409	406	246	250	390
410	ललन चलन सुनि चुपु रही	248		410	407	408	416	410	407	415	421	391

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
411	अपनी गरज न बोलियतु	155	329	411	408	409	420	411	408	419	424	392
412	रहयौ चकित चहुँ धाँ चितै	175	133	412	410	313		412	410	304	307	393
413	अति अगाध अनि औथरौ		734	413	411	636	703	413	411	704		394
414	कपट सतर भौंहैं करी	276		414	412	314	333	414	412	334	334	395
415	मानहु विधि तन अछ छवि		509	415	413	76	106	415	413	106	111	396

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
416	विरह विथा जल परस बिनु	236	685	416	414	419	433	416	414	432	437	397
417	रुख रुखी मिस रोस	282	330	417	415	373	384	417	415	383	388	398
418	पति रितु औगुन गुण बढ़त	270	135	418	416	487	656	418	416	657	658	399
419	त्यौ त्यौ प्यासेई रहै		331	419	417	179		419	417	196		400
420	अरुन वरुन तरुनी चरन	103	510	420	418	111	88	420	418	87	93	401

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
421	मोर मुकुट की चन्द्रिकनु		25	421	419	10		421	419	36	41	402
422.	अधर धरत हरि के परत	343	26	422	420	11	39	422	420	39	44	403
423	प्रीतम दृग मिहचत प्रिय	333	511	423	421	524	530		421	529	519	404
424	देखो जागति वसिये साकर		512	424	422	511	551	424	422	551		405
425	ज्यौं है हो त्यौ हो 3 गो			425	423	29		425	423	27	28	406

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
426	करौ कुबत जगु कुटिलता			426	424	30		426	424	29	29	407
427	मो हितु मे बाढी वहस		29	427	425	31		427	425	28	31	408
429/428	निज करनी सकुचै हि		30	428	426	32		428		30		409
429/429	लै अनेक ओगुन भरि हि			429		687	687	429	429	688		411
430	दूरि भजत प्रभु पीठ दै		32	430	426	688	688	430	426	689	682	410

Number of Verses	Words of the beginning of first line of manuscript No 1 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
431	कहै यहै सुश्रुत सुमृति		735	431	427	689	689	431	427	690	683	412
432.	जो सिर धरि महिमा मँही		736	432		637		432	432	637	631	413
433	को कहै सकै बडेनु सौं		697	433	428	638	627	433	438	633 I	621	414
434	समें समे सुन्दर सबै		737	434	429	690	690	434	429	691	684	415
435	या भव पारा वार कैं		513	435	431	691	691	435	431	692	685	416

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
436	दिन दस आदरू पाइ कैं		698	436	432 I	641	638	436	432 I	639	633	417
437	मरत प्यास पिंजरा परयौ		699	437	432 II	639	637		432 II	638	632	418
438	मूड़ चढ़ायो उ रहै		700	438	433	642	639	437	433	640	634	419
439	इहीं आरा अटक्यो रहतु		701	439	435	640	625	438	435	626	620	420
440	वे न इहाँ नागर वढी			440	436	643	626	439	436	627	622	421

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
441	बन्यो जाइ ह्यॉ को करै			441	437	644	640	440	437	641	636	422
442	खरी लसति गोरे गरे	83	514	442	438	57	60	441	438	60	66	423
443	पाइल पॉइ लगी रहे		632	443	439	645	653	442	439	654	653	424
444	कुटिल अलक छुटि परत	39	515	444	440	89	65	443	440	64	71	425
445	रहि न सकौ कयु करि रह्यौ		516	445	441	243	248	444	441		251	426

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
446	खल बढइ बलु करि थकै		669	446	442	244	249	445	442	249	252	427
सोरठा 447	स्यौ विजुरी ममु मेह	210		447	443	450	479	446	443	478		428
दोहा 448	कत वेकाज चलायति	174	136	448	444	315	306	447	444	305	308	429
449	उनको हितु उन नहीं वने	260	626	449	447	245	250	448	447	250	253	430
450	गडे वडे छवि छाक छकि			450	448	180	320	450	448	321		431

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
451	बाब्तु तो उरज भरु	135		452	450	107		451	450	80	86	432
452	अलि इन लोइन सरतु कौ			451	451	181	197	451 I	451	197		433
453	वे ई कर ब्योरनि वहै	37		453	452	246	251	451 II	452	251	254	434
454	करतु जातु जेती कटनि		670	454	453	247	252	453	453	252	256	435
455	रति घोसु हों रै रहै		517	455	-	374	391	455 I	455	390	414	436

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
456	मनु न मनावन कौ करै	274			454	375	388	455 II	454	386	392	437
457	विरह विपति दिन परत हीं	211	247	456	455		477	456	455	476	482	438
459/458	नये विरह विठति विथा	213		457	456	451	466	457	456	465	469	439
460/459	छतौ नेहु कागर हिये	212		458 I	457	452	467	458	457	466	470	440
461/460	फूली फाली फूल सी	266	160	458 II	458	397	404	459	458	403	402	441

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S. 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
462/461	अरी खरी सटपट परी		383	459	459	283	340	460	459	340	343	442
463/462	चलत घैर घर घर तऊ			460		248	253	461		253	257	443
464/463	गाढै ठाढे कुचनु ठिलि			461	461	47	54	462	461		60	444
465/464	दीप उजेरे हूँ पति हि	307	188	462	462	488	506	463	462	506		445
466/465	लखि दौरत पिय कर कटकु	308	671	464 I / 465 II	463	489	507	464	463	507		446

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
466/466	सकुचि सुरत आरभ हीं	309	189	466	464	490	508	465	464	508		447
467	सकुचित सरकि पिय ते निकट	139		467	465	525	531	466	465	530	520	448
468	देह लग्यो ढिरिन गेह पति		519	468		555	366	467		365	369	449
469	इक भींजे चहले परे		738	469		692		468	514	693	686	450
470	मारो मनुहरि नु भरी			470		275	278	469		278	284	451

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
471	नाचि उचानक ही उठे	344 I		471		12		470		10	10	452
472	मे यह तो ही मइ लखी		191	472		33		471		31	32	453
473	वत रस लालच लाल की	334	520	473	466	249	254	472	466	254		454
474	रही लट्टू है लाल हौं	12	521	474	467		107	473	467	107	112	455
475	जाके एको एक हूँ		704	475	468	620	616	474	468	617		456

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
476	नहिं पावसु रितुराजु यह			476	469	611	607	475	469	607	602	457
477	वन वाटनु पिक वटपरा		249	477	470	612	608	476	470	608	603	458
478	दिसि कुसुमित नहिं देखियत		250	478 I	471	613	609	477	471	609	604	459
479	मीत न नीति गलीत है		739	478 II	472	693	693	478	472	694	687	460
480	टट की धोई धोवती	35		479	473	78	108	479	473	108	113	461

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
481	सोहति धोती सैत मे	11	523	480	474	79	109	480	474	109	114	462
482	बहुधन लै अहसानु कै		740	481	476	670		481	476	673	655	463
483.	हौ गुही वेनी लखे		192	482	482	526	564	482	482	564	555	464
484	दुरै न निघर घट्यौ दिये	190		483	483	316	307	483	483	307	309	465
485	छाले परिबे कै डरनु	101	524	484	484	58	61	484	484	61	67	466

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
486	तिय तरसौ है मुनि किये		334	485 I	485	593	591	485	485	592	585	467
487	पावस घन अंधियार महि		525	485 II	490	596	594	487	490	595	588	468
488	घन घेरा छुटि गौ हरखि		672	486	486		598	488	486	598 II	591	470
489	अरून सरोरुह कर चरन			487	487		599	489	487	599	593	471
490	नाहि न ए पावक प्रवल		251	488	488	621	617	490	488	618		472

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
491	कहलाने एकत वसत		675	489	489	622	618	491	489	619	613	473
492.	पग मग अगम न परत	95		492	491	80	110	492	491		115	474
493	नीवे हिये हुलसे रहत		741	493	492	694	694	493	492	695	688	475
494	रहौ मोहु मिलनौ रहयौं			494	494	376	280	494	494	280	286	674
495	नहि हरि लौं हियरौं धरौं		193	495	495	577	378	495	495	377	380	676

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
496	ज्यौ ज्यौ बढति विभावरी		742	496	493		600	496	493	600	595	677
497	कियो सबै जुग काम बस		743	497	496		601	497	496	601	596	680
498	मिलि बिहरत बिछुरत मरत		527	498	498	607	603	498	498	603		679
499	छकि रसाल सौरभ सनै		629	499	497	614	610	499	497	610	605	678
500	पल सौं है पगि पीक रग	183	138	500	499	317		500	499	308	310	476

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
501	कत लपटैयतु मो गरै	184	139	501	500	318		501	500	309	311	477
502	नैकु उतै उठि वढियै	144	140	502	501	336	567	502	501	567	558	478
503	है हिय रहति हई छई			503	502	182		503	502	198		479
504	लटुवा लौ प्रभु कर गहै			504	504	646	641	504	504	642	637	480
505	छिनकु छबीले लाल वह	14	528	505	505	556	381	505	505	380	383	481

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
506	अगुरिनु उचि भरु भीति दै		194	506	506	527	532	506	506	531	521	482
507	नागरि विविध विलास तजि		529	507	507	578	668	507	507	669	669	483
508	विछुरचो जावकु सौति पग		162	508	508	347	355		508			484
509	मो सौ मिलवत चातुरी			509	509	348	351	508	509	351	356	485
510	सही रगीले रति जगै			510	512	319		509	512	310	312	486

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S. 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	II
511	सौ है हूँ चहयो न ते	283		511	510	398	405	510	510	404		437
512.	ही औरै सी है गई		252	512	511	453	468	511	511	467	471	505
513	कहा कुसुम को कौमुदी	113	530	513	513	250	117	512	513	117	122	506
514	पहिरति ही गौरिहि गरैं	82	630	514	514	81	111	513	514	111	116	507
515	रस भिजिये दोऊ दुहुनु		531	515	515	183	220	514	515	220		508

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
516	कारे वरन डरावनें		336	516	516	528		515	516	565	556	509
517	कर के मींडे कुसुम लौ	214	253	517	517	454	469	516	517	468	472	510
518	चितवत जितवति हित हिय		337	518	518	184	222	517	518	222		511
519	कियौ जु चिबुक उठाइ के			519	519	529	377	518	519	376	379	512
519/520	भौ यह ऐ सौंई समो			520	520	455		519	520	469	473	513

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
520/521	कत कहीयत दुख दैंन कौ	181	141	521	521	320	311	520	521	311		514
521/522	लोपे कापे इन्द्र यौं		34	522	522	13	33	521	522	11	12	515
522/523	ढोरी लाइ सुनन की	19	532	523	523	251	255	522	523	255	259	516
523/524	आज कछू औरै भये		83	524	524	377		523	524	320	320	517
524/525	हयाँ तै ह्वाँ ह्वाँ ते इहाँ	-	338	525	525	252	256	524	525		260	518

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S. 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
526	प्रलय करनु वरसन लगै			526	526	597	595	525	526	596		519
527	सम रस नम रस को च बस	138	339	527	527	530	533	526	527	532	522	520
528	फिरतु जु अटकत कट नि वि तुर	186	142	528	528	321	312	527	528	313	314	521
529	अर परै न करै हियो	202		529	529	456	471	528	529	470		522
530	दोऊँ चोर मिहींन्नी		533	530	530	531	534	529	530	533	523	523

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
531	मिस हीं मिस आतप दुसह		534	531	531	284	345	530	531	345		524
532	लहलहाति तन तरुन तरुनई	2	535	532	532	48		531	532		61	525
533	रही अचल सी है मनै		340	533	533	253	258	532	533		262	526
534	पल न चलै जकि सी रही		341	534	534	254	257	533	534	257	261	527
535	मै लै दयो लयो सुकर		256	535	535	424	437	534	535	436	441	528

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
536	चलौ चलै छुटि जाइ गो	292	164	536	536	399	411	535	536	410	409	529
537	कहे जु वचन वियोगिनी	203		537	537	457	472	536	537	471	475 I	530
538	छिप्यो छबीलौ मुहु लसै	79	581	538	538	102	75	537	538	75	81	531
539	छटै न लाज न लालचौ		343	539	539	185	202	538	539			532
540	मानु तमासौं करि रही			540	540	491	509	539	540	509		533

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
541	सदन सदन के फिरन की	160		541	541	322	313	540	541	314	315	534
542.	विरह विकल बिनु हीं लिखी		258	542	542	464	487	541	542	486	491	535
543	करे चाह सो चटुकि के			543	543	186	199	542	543	199		536
544	ज्यौ ज्यौ आवति निकट निसि	140	539	544	544	255	259	543	544	259		537
545	ब्रज वारिनु को उचितु धनु			545	545	34		544	545	32	32 II	538

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	II
546	अपने आपने मत लगै		37	546	5-6	14		545	5-6	12	13	539
547	सुभरु भरयौ नुव गुन गनुनु	185	744	547	547	695		5-6	547	6-6	517	540
548	वितु दै दखि चकोर त्यौं		344	548	548	696	696	547	548	697	689	541
549	तु हूँ कहति हौ आप हूँ	298		549	549	378	409	548	549	408	406	542
550	धुरवा हौ हि अलि उठै			550	550	592	590	549	550	591	584	543

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
551	नख रुचि चूरनु डारि कैं		345	551	551	256	260	550	551	260		544
552.	चलत देत अ भारु सुनि		540	552	552	410	423	551	552	422	427	545
553	सुरति न ताल न तान की		346	553	553	579	582	552	553	583	575	546
554	पजरयौ ऑगि वियोगि की	197	259	554	554	257	439	553	554	438	443	547
555	उरु उरझ्यो चित चौर सौं		347	556	555	258	261	554	555	261	265	548

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
556	पट सौं पाछि परीं करो	189		557	556	323	314	555	556	315	316	549
557	तो लखि मो मन जा लही	76	541	555	557	187	164	556	557	164		550
सोरठा 558	मैं लखि नारी ग्यान		544	558	558	259	482	557	558	481	486	551
दोहा 559	जो तिय तुम जिय भॉवती	187	144	559	559	379	322	558	559	323	323	552
560	दोऊँ अधिकाई भरे	278	165	560	560	380	385	559	560	384	389	553

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
561	उर लीनै अति चटपटी		348	561	561	260	-	560	561	262	266	554
562	रही पैज कींनी नु मै		542	562	562	580		561	562	559	549	555
563	हठु नह हठीली करि सके		543	563	563	598	596	562	563	597	589	556
564	वैं ई चिरिजीवी अमर		260	564	564	599	667	563	564	668	429	557
565	भेंटत बनतु न भाव तै		349	565	565	473	498	564	565	498		558

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
566	वा ही निस तै ना मिट्यो	296		566	566	324	331	565	566		332	559
567	मोहि लजावत निलज ए	299	167	567 I	569	382	392	566	569	391	415	560
सोरठा 568	तो तन अवधि अनूप		545	567 II	567	188	177	567	567	177		561
दोहा 569	रहै निगोडे नैन डिगि			568	568	381	393	568	568	392		562
570	मैरै हूँ लागै गैरै			569				569				

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
571	नाउक सर से लाइ कै	355	546		570	189	165	570	570	165	387	564
572.	सुख सौं बीती सब निसा		547	571	571	514	552	571	571	552	-	565
573	वाम वाहु फरकति मिलै	254	261	572	572	474	492	572	572	492	499	566
574	छुटे छुटौऔं जगत तै	38	638	574	573	88	64	573	573	66	70	567
575	इहिं वसत न खरी अरी		197	575	574	349	568	574	574	568	559	568

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
576	चित पितृ मारक जोगु गनि			576	575	697	673	575	575	674	656	569
577	चमचमात चचल नयन	59	86	577	576	96	66	576	576	65	72	570
578	एहि भुहुँफेरि कि हेरि इति		350	578	577	190	200	577	577	200		571
579	विधुरै जिये सको दह हिं	244	351	579	578	475	497	578	578	497	504	575
580	मोहि करति कत वाउरी	188	87	580	579	350	352	579	579	352		576

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
581	छपै छपाकरु छिति छवै	151	548	581	580	500	526	580	580	525	515	572
582	दोऊ चाह भरे कछू		549	582	581	383		581		268	272	573
583	सूनै घर लहि करु गहत		198	583	582	532	558	582	582	558	548	574
584	पिय के ध्यान गही गही		352	584 I	583	581	588	563	583	589	581	577
–												
585	बुरो बुराई न तजे			584 II		698	697	584	241	698	690	578

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
586	मरिवे कौ साहसु क कै			585	584	458		585	584	472	476	579
587	कव की ध्यान लगी लखै			587		261	263	585			267	580
588	विलखी लखै खरी खरी	304	145	588	585	326	330	587	585	331	331	581
589	अनियरे दीरघ दृगनु		88	589	586	97	658	588	586	659	660	582
590	झिकि झिकि झपकौ है पलनु	141		590	587	492	363	589	587			583

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
591	ओछे बड़े न ह्वै सकैं	-		591	588	-	643	590	588	644	639	584
592	गह्यौ अओलौ बोलि प्यौ	279	199	592	589	582	399	591	589	398		585
593	दुख हाँ इनु चस्यो ना ही		551	593	590	262	264	592	590	264	268	586
594	हितु करि तुम पठयौ लगै			594	591	425	438	593	591	437	442	587
595	ध्यान आनि ढिग प्रान पति		377	595	592	533	476	594	592	475		588

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
596	सकै सताइ न तमु विरहु	-	353	596	593	191	168	595	593	168		589
597	विरह जरी लखि जीगननु	201		597	594	459	474	596	594	473	477	590
598	फिरि घर कौ तू तन पथिक		263	598	595	699	368	597	595	367	371	591
599	गडी कुटुम की भीर मै	351		599	596	192	224	599	596	224		592
600	नाउँ सुनत ही है गयौ			600	597	384		600	597	324	324	593

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
601	दुसहु सौति सालौं सुहिय	257	552	601	598	342	370	601	598	369	373	594
603/602.	और सबै हरखी हँसति		553	602	599	583	646	602	599	647	645	595
604/603	बाल छबीली तियनु मे	7	554	603	600	82	113	603	600	112	117	596
604/604	ए री यह तेरी दई		555	604	601	400	406	604	601	405	404	597
605	इहि काटे मा पाइ गडि			605	602	337	373	605	602	372	375 II	598

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
606	नाक चढै सीवी करै	20	556	606	603	584	348	606	603	348	351	599
607	नटि न सीस सा वितु भइ		677	607	604			607	604	350	352	600
608	जिहि भॉंम भूपन रच्यौ		146	608	605	328	316	608	605	317	317	601
609	तूँ मोहँनू मन गडि रही	15	557	609	606	338		609	606	277	283	602
610	लाज लगॉंम न मन ही		89	610	607	193	201	610	607	201		603

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	II
611	डिगत पॉति ड्गुलात गिरि			611	608	534	566	611	608	566	557	604
612.	कर मुदरी की आरसी		558	612	609	557	367	612	609	366	370	605
613.	इती भीर हूँ भेद कै			613	610	194	221	613	610	221		606
614	लाई लाल विलौकियै		559	614	611	83	413	614	611	412	411	607
615	औठ उचै हॉसीं भरी			615	612	535	648	615	612	649		608

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 17²4 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
616	जे तव होत दिखा दिखी			616	616	195	166	616	616	166	170	610
617	नेको उहिं न जुदी करी	21	560	617	617	263	441	617	617	440	384	609
618	विहसि बुलाइ विलाकियत		561	618	618	536	535	618	618	534	524	611
619	देख्यौ अनदेख्यो किये	357	356	619	619	537	536	619	619	535	525	612
620	पटु पाँखै भखु काँकरै		707	620	620	700	698	620	620	699		613

Number of Verses	Words of the beginning of first line of manuscript No 7 of V.S. 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
621	अरे परेखौ को करै		747	621	621	701	699	621	621	700	692	614
622.	चाह भरी अति रस भरी	251	357	622	622	477		622	622	493	500	615
623	सुनि पग धुनि चितई इतै		562	623	623	538	537	623	623	536	529	616
624	कर लै सूँघि सराहि हूँ		708	624		648	628	624		628	623	617
625	मिलि चलि मिलि मिलि चलत	252	564	625	624	411	424	625	624	423	428	618

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		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
626	तौ वलि है भलीयै बॅनी			626	625	35	31	626	625	33	33	619
627	पचरग रग वैदी खरी		565	627	626	121	124	627	626	124	129	620
628	हॉरि ओठनु विच करू उचै			628	627	539	538	628	627	537	526	621
629	वारौं वलि तो दृगनु पर	13	91	630	628	98	72	629	628	72	78	622
630	जातु सयानु अयानु है		92	650	629	196	203	630	629	204		623

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S. 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
631	लखि लखि अँखियाँ अय खुलिनु	322	358	651	630	504	523	631	630	523	511	624
632	प्रभु अडोलु डूलै नहीं		360	652	631	385	324	632	631	325	325	625
633	नॉक मोरि नाँही क कैं	-	567	653	632	540	539	633	632	538	527	626
634	गिरै कपु कछु कछु रहै		568	654	633	585	569	634	633	569	560	627
635	देखत कछु कौतिगु इतै			655	634	197	167	635	634	167		628

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		I	II	III	IV	V	VI	VII	VIII	IX	I	XI
636	करि लै चूमि चढाइ सिर		264	656	635	465		636	635	487	492	629
637	चकी जकी सी है रही		361	657	636	198	204	637	636	203		630
638	भावरी अनभावरि भरे		748	658	637	703	701	638	637	702	693	631
639	मुख उघारि पिउ लखि रहत	335	362	660	639		516	640	639	516		632
640	पिय मन रुचि है वौ कठिन		569	661	640	702	700	641	640	701	650	634

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		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
640/641	दुरयो खरे समीप कों	353	359	659	638	199		639	638			633
641/642	मन मोहनु सौ मोहु करि	267	40	662	641	15		642	641	13	14	635
642/643	मै मिसु हा सोयौ समुझि		570	663	642	542	517	643	642	517		636
643/644	तीढि नीठि उठि वैठि हू	323	200	664	643	505	520	644	643	519	508	637
644/645	तनक झूठ निस वा दिती		201	665	645	493	644	645	645	645	640	638

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		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
645/646	नहि अन्हाइ नहिं जाइ घर		363	666	644	264	209	646	644	209		639
646/647	सटपटात सै ससि मुखी	352	571	667	646	265		647	646	174		640
647/648	समैं पलट पलटै प्रकृति		45	668	647		32	648	647	34	35	641
648/649	वुधि अनुमान प्रमान श्रुति		572	631	648	16		649	648	14	15	643
649/650	खिचै मॉन अपराध हूँ	300		632	649	386	408	650	649	407		642

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
650/651	रूप सुधा आसव छक्यौ			633	650	200	154	651	650	154		644
651/652.	यौ दल मलियतु निरदई	326	202	634	651	508	519	652	651	520	507	645
652/653	किती न गोकुल कुल बधू	341	364	635	652	266	265	653	652	265	269	646
653/654	खलित वचन अध खुलित दृग			636	654	494	510	654	654	510		647
654/655	चहकि न इहिं व हिता पुली	331	573	637	655	357	353	655	655	353	355	648

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
655/656	लहि रति सुख लगि यै हियै	321	365	638	656	509	524	656	656	524	512	649
656/657	कियौ सॅयानी सखिनु सौं	240	574	639	657	478	495	657	657	495	502	650
657/658	आयौ मीत वदेस तैं	241	575	640	658	479	496	658	658	496	503	652
678/659	जधपि सुदर सुघट पुरि	261	376	641	659	267	266	659	659	266	270	651
679/660	पलनु प्रगटि वरूनी नु वदि	198		642	660	440	456	660	660	455	460	653

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
680/661	फिरि सुधि दै सुधि धाइ प्यौ	237	266	643		441	458	661	-	457	462	654
681/662.	ज्यौ करू त्यौ चिकुटी चलति	33	576	644	661	586	649	662	661	650	648	655
682/663.	परयौ सौरु सुहाग कौ	328		645	662	343	365	663	662	364	-	656
683/664	देखै वनैं न देख तैं			646		-		664				
684/665.	लगी अनलगी सी विधि	91 I	577	647	664	49		665	664	82	88	659

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
685/666	छिनुकु उघारति छिनु छुवति	327		648	665	506	380	666	665	379	382	660
686/667	मुँहुँ पखारि मुड तरु भिजे		578	649 I	666	561	541	667	666	540		661
687/668	कोरि जतन कोऊ करौ			649 II	667	442	459	668	667	458		662
688/669	चटक न छोड्तु घटत हैं		709	669	668	268	267	669	669	267	271	663
689/670	दुसह विरह दारून दसाँ	195	265	670	670	460	475	670	670	474	481	664

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		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
690/671	फिरि फिरि दौरत देखियत	56	96	671		202	219	671		219		665
691/672.	को छूट्यौ इहि जाल परि			672	671	269	659	672	671	660	66	666
692/673	अन तजि नाँउ उपाउ कौ			673	672	-	362	673	672	362	365	667
693/674	लसै मुरासा नय श्रवण	67	579	674	673	103	129	674	673	129	134	668
694/675.	मिलि परछाहीं जोन्ह सौ	337	580	675	674	285	346	675	674	347	349	669

Number of Verses	Words of the beginning of first line of manuscript No 7 of V S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
695/676	विधि विधि कौनि करै टरै	285	154	676	675	391	400	676	675	399	398	670
696/677	मोर चन्द्रिका स्याम सिर		41	677	676	387	386	677	676	385	390	671
697/678	चिरूजीवौ जोरी जुरै		42	678	677	17		678	677	15	16	672
698/679	औरै गति औरै वचन		582	679	678	388		679	678	378		673
699/680	बैदी भाल तँबोरु मुहुँ	6	583	680	679			680	679			681

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S. 1724 (1667 A.D.)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
700/681	अग अग प्रतिबिंब परि	119	584	681	680	84		681	680	113	118	682
701/682	पूछे क्यों रूखी परति		205	682	681	351		682	681	349	353	683
702/683	मौहैनु त्रासति मुँहँ नटति	142	206	683	682	587	546	683	682	546	533	684
703/684	मोहि भरौसौ रीझि है		585	684	683	203	206	684	683 -	206		685
705/685	रूख्यौ साँकैरे कुंज मग		678	685	684	615	611	685	684	612	606	686

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		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
706/686	जदपि लोग ललितौ तऊ	65	586	686	685	104	62	686	685	62	68	687
707/687	बरजै दूँनी हठ चढै	26	587	687	686	59	84	687	686	83	89	688
708/688	कर समेटि कच भुज उलटि		588	688	687	270		688	687	172	176	689
709/689	सघन कुँज छायै सुखद	336	589	689	688	271		689	688	269	273	690
710/690	सोहतु औढ्यौ पीत पटु	340	43	690	689	18		690	689	41		691

Number of Verses	Words of the beginning of first line of manuscript No. 7 of V.S 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
711/691	भाल लाल बैंदी ललन		590	691	690	19	37	691	690	37	42	692
711/692.	भ्रग अग छवि की लपटि	120	591	692	691	85	114	692	691	114	119	693
712/693.	दृग थिर कौ है अध खुले	319		693	692	507	529	693	692	528	518	694
713/694	विहसति सकुचति सी दिये		592	694	693	588	547	694	693	547	534	695
714/695	वर ज वासु सुकुमारता	104	593	695	694	60			694	90	96	696

Number of Verses	Words of the beginning of first line of manuscript No 7 of VS 1724 (1667 A.D)	Jaipur					Jodhpur					Alwar
		I	II	III	IV	V	VI	VII	VIII	IX	X	XI
715/696	रच न लखियति पहिरियो	121	594	696	695	130	116	695	695	116	121	697
716/697	गोधन तूँ हरख्यौ हियैं			697	696	650	642	696	696	643	638	698
717/698	मुहुँ धोव ऐंडी वसति		595	698	697	589	548	697	697	548	535	699
718/699	वढत निकसि कुच कोर रुचि		597	699	698	272		698	698	170		700
719/700	अरे दरिद्री जिनि धरै	34	596	700	699	273		699	699	171		701

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720/701	न्हाई पहिरि पटु डटि कियौं		598	701	700	204	560	700	700		550	702
721/702	करु उठाइ घूघट करत			702	701			701	701	549	-	703
722/703	परसतु पोछनु लखि रहतु			703	702	558	585	702	702	586	578	704
723/704	दॉमा भामा कामिनी कहि बोलो प्राणेस		600	704	703	276	419	703	703	418	423	705
724/705	उठि ढक ढकु ए तो कहा			705	704	287	341	704	704	341	344	706

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725/706	कै वॉ आवतु इहिं गली		602	706	705	205		705	705			707
726/707	वेसर मोती धँनि तुहीं		603	707	706	126		706	706	632	627	708
727/708	तिय मुख लखि हीरॉ जकी		604	708	707	122	125	707	707	125	130	709
728/709	गोरी गदकारी परै	30	605	709	708	86	115	708	708	115	120	710
729/710	जो लौ लखौ न कुल कथा			710	709	206	207	709	709	207		712

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(1667 A.D)

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बिहारी सतसई (1570)

19 वि सं

टीका-मनीराम

Orintal Research Institute,

Jaipur (Branch)

Swai Jai Singh

दोहा हेरि हिंडोरे गगन तें परी परी सी टूटि। धरी धाय पिय बीच ही करी खरी रस लूटि॥ ५९ दोहा॥
बरजै दूनी हठ चढ़ै ना सकुचै न सकाय। टूटति कटि दुमची मचक लचकि लचकि बचि जाय॥ २६

॥दोहा॥ पायमहावरदैनकौंनाइनिबैठीआय॥ फिरि फिरि जानि महावरी ऍडी
मीडति जाय॥ ८७॥

Inderjeet Singh
(1872)
Jaipur

बिल·ष
४

टलधरकेवीरा॥४७॥सोवतजोटै प्रीतपटस्यामसलोनैगात॥मनडुनी
नम।णिसैलपरआतपपस्योप्रभात॥४८॥नपासिषदेवतहोतुमे थे
ईसवगात॥भक्तहृदेमे कौन बिधिसूधैईजुसमाता॥४९॥समैप
लटिपलटेप्रकृतिकोनतजैनिजचाल॥भौअकरनकरुनाकरोय
हकपतकलिकाल॥५०॥यहबरियानहिऔरकीतूकरियाबहसो।भि
हाहननावचढायजिहिकीनेपारपयोधि॥५१॥हरिकोफिस्योनपै
ढैलोभफिस्योसबदेस॥मननभयोकइजजरोभएजजरेकेश॥५२॥
ब्रजवासिनकोवनिगयोयाहीमेसबसत॥वहकिगुरेयागाईयेगो
रगजाधरपत॥५३॥लाघभांतिनेवजकस्योमागेमहरिनस्या।मोह
नमुषनिरषतरहैजाषुगुरेयालेइ॥५४॥वेदभेदजानैनहीनेतिनेति
कहैबैन॥तामोहनसोराधिकाकरैमहावरदैन॥५५॥जेजनपापोब्रह्म
जोगनपायोईस॥तामोहनसोंराधिकासुमनगुरावतसीस॥५६॥सीवस
नकादिकब्रह्महूंभरिदेषेनदीठि॥तामोहनसोराधिकादैदैवैठत पी
ठि॥५७॥मनमास्योजुमुनीनमनमननमनायोआय॥तामोहनकोरा
धिकामानगहावतिपाय॥५८॥जिनसवरीवसुधासचीतनतमिलेकेप
व॥तामोहनकोराधिकाकितेनचावतनाच॥५९॥देवअदेवसवेजपै
अपनेअपनेऐन॥तामोहनसोराधिकाचितवतआधेनैन॥५॥जे
गतरूपजाकोजपेसव छिधरतहेध्यान॥श्रोहरिजेहरितरकियेराध
करिकरिमान॥५६॥अथानैननिको॥अरतेडरतनवरपरेदइमरकम
नमैन॥होडाहोडचढिचलेचितचतुराइनैन॥५७॥औरेबोपकनी
नकनगनीघनीसिरताज॥मनीधनीके नेहकीघनीछनीपटलाज
॥५८॥वहकैसवनिजकीलहतठौरकुठौरलषेन॥छिनऔरेछिनऔ
रसेयेछविछाकेनैन॥५९॥जोगजुगतिसिषईसवेमनोमहामुनिमै
न॥चाहतपियअद्वैतता सेवतकाननैन॥६०॥षेलनसिषएअलि
भलेचतुरअहेरीमार॥काननचारीनैनमृगनागरनरनिसिकार॥६१॥
रससिंगारमंजनकियेकंजनभंजनदैन॥अंजनरंजनहूविनाषंजन
गंजननैन॥६२॥सांजेमोहनमोहकौमोमनकरतकुचैन॥कहाकरौउल
टेपरेटोनेलौनेनैन॥६३॥सारीडारीनीलपटवोटअचूककुचैन।कर
केरौमोहनमृगकरववरगह्योअहेअहेरीनैन॥६४॥सायकसमघ
घायकनयनरंगेत्रिविधिरंगगात॥लषेविलषिलषिजातदुरिल

१०८
५

विजलजातलजात॥६५॥लषिलौनेलोरनिनिरेकोइनहोइनत्र्याज
कौनगरीवनिवाजिवोकततसोरतिराज॥६६॥वरजीतेसरमेनकेऐसे
सेदेषेमैन॥हरिनीकेनैनानितेंहरिनीकेवैनैन॥६७॥कहतसवैकविकं
मलसेमोमतनैनपषान॥नतरककतयनवियलगतउपजतविरहक्र
सान॥६८॥कहालडैतीद्रगकरेपरेलालवेहाल॥कहुमुरलिकाप्रीतपय
कहुमुकटवनमाल॥६९॥चितवतवचतनुहरतहठीलालनहगवर
जोर॥सावधानकेवटपरारजागतकेचोर॥७०॥सकुचनिडटेनदसु
भटलोरोकिसकेकोउनाहि॥लाघनहीकीभीरमेत्र्यावित्रहिचलिजाहि
७१॥कीनेहुसाहससहकीनेजतनहजार॥त्रियतनलोइनसिंधुतटपे
रिनपावतपार॥७२॥फूलेफदकततलेफरीपलककटाक्षकरीवार॥करत
वचावतवियनयनपायकघाइहजार॥७३॥सवविधिकरिराषीसुघर
नायकनेहसिषाइ॥रसजुततलेतत्र्यनतगतिपुतरीपातुरराइ॥७४॥से
रहा॥कौडात्र्यासचुरकसिसाकरवरनीपलक कीनोवदननिमुदगम
लेगडैरेरहत॥७५॥दोहा॥जदिपचवाईचीकनीचलतचहुदिसिसैनतजि
पिनछोडतदुहुनकेहसीरसीलेनैन॥७६॥ॐरुठेजानिनसेगुरैमनमुहनिक
सैवेन॥तदिपिनछोडतदुहुनकेहसीरसीलेनैन॥७७॥रुठेजानिनसगूरै
मनमुहनिकसैवेन॥याहीतेमानहुकियेवातनकोविधिनैन॥७८॥द्रगन
लगतवेधतहियनिविकलकरततनत्र्यान॥येतेरेसेवतविषमरछन
तीछनवान॥७९॥तियकतकमनेतीपटीविनजपहभोहकमान॥चल
तचितवचूकतिनहिवंककिविलोकनिवान॥८०॥लागतकुटिलकटा
छिसरक्योंनहोतवेहाल॥कढतिउरनिदुसालकरितउरहतनटसा
ल॥८१॥प्रतिरनलोइनसरनकौंषनेविषमसचार॥लगेलगेरहि
कसोहोजहोतसुमार॥८२॥पाजुकछुत्र्योरेभएछएनएठिकठैनति
कचितकेचुगलएनितकेहोईनैन॥८३॥फिसवाहसोंचुटकिकेवरउठे
नेन॥लाजनवायेतरफरतकरतषुरीसीनैन॥८४॥त्र्यरेनेगोडेनेनसे
लगिगहेनचेतत्र्यचेत॥होकैंसेकैरिसिकोकरौयेनिसिवहसिदेत॥८५॥
वसवमातचंचलनयनविचघघटपटझीन॥मानहुसुरसरिविमलज
लउगउभकतजुमुमीन॥८६॥मोहिकरतकतवावरीकरेदुरावदुरेन॥
कहेदेतरगरातिकेरगनिचुरतसेनैन॥८७॥त्र्यनियारेदीरघनयनकिती
नतरुनीसमान॥वहचितवनत्र्योरेकछूजिहिवसहोतसुजान॥८८॥
लाजलगामनमानहीनैनामोवसनाहि॥मेमुहजोरतुरंगलोंऐचत
हीचलिजाहि॥८९॥जोतवहोतदिषादिषीभईत्र्यमीइकत्र्याक॥हगेतरी

विलास

विरास
७

श्रीडीठिअनहूंबीछीकोडाक॥४०॥वारौनलितोद्रगनपेरश्रलिसंगग
तीना॥आधीरीठिचितौनिहीकियेलालआधीना॥४१॥जानिसयान
निवेठगेनयेठगको हिठगेन॥कोललचाइनलालकेलषिलल्लचोरे
नेना॥४२॥षिचैनमनअपराधहुंचालिगेटिगेअरैना॥जुरतठीठिरिति
जिसषीरहेदुहुनकेनेना॥४३॥पासोजोरसुहागकोइनबिनहीपियनेरउ
नहेहीअपियानकेकेअलसोहीदेह॥४४॥दें मैंवनेनदेषतेंअनदेषेंअषु
लाहिइनअपियादुषियानकौसुषसिरज्योहीनाहि॥४५॥फिरिफिरि
दोरेदेषियतनिचलेनैकरहेंन॥येकजरारेकोनपैकरतकजाकीनेन
॥४६॥केलवबनिविसुरीगईफिरिचितईहरिवोर॥कुवरकरैजेगहुरी
वहकजरारीकोर॥४७॥जुरेदुहुनकेद्रगजमाकिरूकेनअीनेचीर
हलकीफोजहरोलजिमिपरतगोलपरभीर॥४८॥लाकहिनकहेमो
कह्यो द्रियोप्रेमपियना॥षिकेस्घरीलीकोधरेंआषिनमेकोआषि
॥४९॥लोइनलोहकिनवहेजोपियसाचौहेत॥आसुनकेमिसनैनमगप्रे
महिपानीदेत॥५०॥आमोजोवनआमिल्योजोगतिकीनीमैन॥त्रिय
अंगनकेभेदसवकसवातीकहनैन॥५१॥वेधिह्यारकपूछियोमिलहि
सिरजननाषि॥तेहीदेषीहेकहुआषिनऐसीआंषि॥५२॥औरकछूनहि
लप्रहिदईदुराईमैन॥वाहीकेसंगलगऐनैनलिलागेनैन॥५३॥संउचस
हितवातनिलगीआननफेरतिना॥हि॥नैनाहीचितचोरलोनिरषित
रषिनेजा॥हि॥५४॥औगुनअगीनितदेषियेपलकोदेहीनना॥षि॥नीचि
नीचेकर्मसवउन्चेउन्चेआषि॥५५॥डगेडगेछूटीलटेंलटेंलटपटेवेन
तिरेयेचक्रचरिकरतनेहचीकनेनैना॥५६॥मौनभीरगुरजनभरेसं

विरास
८

नकरिकैवेन॥रंपतिडाकयाहीभरिचाचरवेलैनैन॥५७॥गोइदुलवनहि
गईलषेपिरकहरिसाज॥सषीसवैसवहैगईआषेंआषिनमांझ॥५८॥षि
यकीपुतरीदेषिकैकरवीरीदईना॥षि॥मोहिदिषावतिहैभईआषिन
मेकीआषि॥५९॥आंषिनसोंआषेलगीमनजुगयोनासाथ॥जैसेपंथी
पंथमेडगवचतडगहाथ॥६०॥लोभलगेहरिरूपकेकरीसाटजुरिजाहि
होइनवेचीबीचिहीलोइनबडीवलीहा॥६१॥हरिषविजनजवनेपरे
लवतेंछिनविसरेंन॥भरतपतवहततिरतरहहरीलीनैन॥६२॥छवि
नैननिको॥अनूपमंडिताके॥पलनपीकअंजनअधरलसतमहावर
भाल॥६३॥आजुमिलेसुभलीकरीभलेवनेहोलाल॥६४॥लाजगरवआल
सउमगभरेनैनमुसक्यात॥रातिरमेरातेदेतकहिऔरैप्रभाप्रभाति

No. 114 repeated 21.7.54

विलास
८

॥भाँ॥ बालीकी चित्त चुटपटी धरत अटपटे पाइ॥ लपटबु सावत विरहकी व
पट भरे हग्आ ॥१॥ पूँग हि किंगा सग्रौ रैकरैनहै अ धकहै वैन॥ दे षिषि सो है पि
यनंपनकु येरिसौ हैनैन॥१॥ धा॥ पा वक सो नैन निलग्पो जावक ला ग्पो भ
ल मुकर रहु गेपलक मेमुकर विलोके लाल॥७॥ बाल कहा लाली भई लो
इनको इनमाह॥ लाल तिहारे द्रगनकी परी द्रगनको मे छाह॥ १॥ च॥ न रूनको
रूनदबरनें नरभएसवे निसिजागि॥ वाहीके अनुराग द्रग रहे मनो अनु
राती॥ ९॥ धा॥ लनुल हि पाए भले चोरी सो ह दुरेन॥ सीस चढे पनि हाय
पारक हैं पुकारेनैन॥ १०॥ तुरेत सुरत कहि कैपो दुरत मुरत नेनजु रिउ
॥ डोडी दे गुन रावरे कहै कनौडी डीठि॥ ८१॥ परकत भाजनन सलिल
गति इउ कलाके वेष॥ झीन मगा मे झिल मिले स्पाम गात नष रेष
॥ के सरके सरकुसम कैरहे अंग लपटाइ॥ लगे जानि नषअधपुली
कत बोले अनषाय॥ २॥ अन बरेषा सो हैन ई अलसो है सब गात॥ सो है हो
तनैन एतुमसो है कत षात॥ ८॥ अन तबसे रि सीके मिसन उरबसीर
ही विसेषि॥ त उलाज आई झुकत पलक कलजे हीदे षि॥ ८५॥ सुरगमह
वरसो तिपगनिरषिर हीअनषा हि॥ पिय अगुरी निलाली लषी षरी उपी
लषिलाइ॥ ८६॥ आपु दियो मन फेरिले पलटै दीनी पीठि॥ कोन चाल यह
रही लाल लुकावति दीठि॥ ८७॥ प्राग प्रिय हियमे बसे नषरेषा ससिभाल
भले दिषायो आय यह हरि हर रूप रसाल॥ ८८॥ स्पान चले वलि रावरी चु
तुराई की चाल॥ सन षहियै मनषन न यत अ नषचंदवतलाल॥ ८९॥ चे
टी उमदाहु उतजलन बुझे वडआगि॥ जाही सो लाग्पो हियो ताही के उर
लागि॥ ९०॥ लाल करून करूसव जग करत कर दिन का जल जात॥ सो हैकी
नतु नैन ओसाची सो है षात॥ ९१॥ वेसी ये जानी परत झगा ऊजरे माहि मर
नैनील पट निवह वेनी उघरी वाए॥ ९२॥ रहोच कित चहुधा वितै चितमैरे
मत भूल॥ सूर उये आए द्रगन रही साझ सी फूलि॥ ९३॥ कुपट सतर भौहैक
री मुष अनषो है वैन॥ सहज हसो हैं जानि करि सो हैं होत न नैन॥ ९४॥ पतिर
ति की बतियां कसी औगुन दिन व ढतमान मा घ कोसीत॥ जात कठिन है
अति मृदुहे रवनी मन नवनीत॥ ९५॥ कत वेकाज चलाइयत चतुराई की
चाल॥ कहे देत गुन रावरे सव गुन निगुन माल॥ ९६॥ वडी वडी छवि छाक
य की छिगुरी छोर छुटैन॥ रहे सुरत रंग रंगि वहीन ह दा महदी नैन॥ ९७॥
पलसो है पिकरंग अरस चिह्लसो है सव वैन॥ वलि सो हैं कत कीजियत ये

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अलसोहैंनैना६७॥ललतलपटैयतुमोगरेसैभजुहीनिसिसैन॥जीरिचेप
कवरनीकियेगुललालारगनैना६८॥मैंकउतेउठिवैहिरवकहारेगोहि
रहेंछुटीजातनदरीहरनकुमरदीसषनदेहु॥७०॥कतहितपतिदुपदेन
कोरचिराचिवक्चनअलीक॥नारीसोंउरझ्योहियोभालमहावरलीक
॥७१॥फिरतजुअटकतकठिनबिनुरसिकसुरसिनष्याल॥अनतअनत
नितहितचितैसकुंचतहोकतलाल॥७२॥मेरेहीलागेगरैलगीजीमउहि
नाश॥सोईनौठरलाईएलालउलागियतुपा॥७३॥जोत्रियतुवमनभाव
तीराषीहियेवसाइ॥मोहिझुकावतिदृगनिहैवहेईउसकतिआइ॥७४॥
विलषीलपैषरीषरीभरीअनषवैराग॥मृगनैनीसैननिभजैलषि
वेनीकेदाग॥७५॥उरिमामाभूषनस्येंचरनमहावरुभाल॥वहीम
नोअपियारगीवोठनकेरगलाल॥७६॥मैंतलवपरजोदुतीनहिकोप
कोकामात्तानीवातेतेकहीसीरहेहोगयेस्याम॥७७॥ललाजघोरिगचईसवे
अरुनरीनैना॥७८॥नारीसौवातनलगोतासोलागीआ॥७९॥विधुव
सीमोसोकहतउरउपजावतराहु॥नैननलिनफूलिजरारतिवदनीपैजाइ
छीकहकहतमोसोकहतकतडारतवदराइ॥गोयेगोयनसुरतसुष
कोयेकहतगुराई॥८०॥पलकनदावतनैनपियउघरिउघरितेजाहिर
मातेरूपकेकोयेसोयेनाहि॥८१॥इतिषंडिता॥अथमानके॥चितव
निरूषेदृगनकीहासीबिनमुसक्यान॥मानजनायोमाननीजानिलियो
पियमान॥८२॥हमहारीकैकैहहापावनपारोप्योस॥लेहुकहाअजहुकि
यतेहतरेरोसोमोरू॥विधिविधिकैनिकरैटरैनहींकरैहपान॥चितैकितैतलै
यसोइतैरहैउरमान॥८४॥सकततनतुवतातेवचनमोरसकोरसषोइ॥षि
नषिनऔटेषीरलौंषरौसवादिलहोइ॥८५॥रहीपकरिपाटीसुरिसिभरेभौ
हचितचैन॥लषिसपनेत्रियआनरतजागतलगतहियेन॥८६॥सरके
हैरूपससिमुषीहसिहसिबोलतवैन॥८७॥मानमनकैरौरहैभयेवदरग
नैन॥८८॥नोहिकैघुटिमानगोदेषतहीव्रजराज॥रहीघरीयकमानसीमा
नकियेकीलाज॥८९॥मानमनावतकोकरैदेतसुषाइसुगा॥कौनकला
गोप्योपियाषीजषिजावतजाइ॥९०॥फूलीफालीफूलसीफिरतजुवि
मलविकास॥भोरतरैयाहोइतैचलततोहिपियपास॥९१॥मान्योमनह
सोपईगास्योभरीमिठाइ॥वाकोअतिअनषाहटैमुसक्याहटबिनुनाहि
॥९२॥बिधुसोजावकसोतिपगानिरषिहसीगहिगासु॥सजलहसोहिल
षिलियोआधीहसीउसास॥९३॥सोहैहौचाहोनत्योकेतीषाईसोह॥
एहेअजोवैठीकियेंऔठीगोठीभौह॥९४॥चलोचलैछुटिजाइगोह

बि॰ स
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७२

डरावरेसकोल॥६५॥स्वयाये हैअ्रबैआएलोचनलोल॥६६॥दोऊअधिकाई
भरेएकैगोगहाइ॥कोरूमनावैकोमनैमानौठिकिठहराइ॥६७॥वाहीदिन
नामिटैमानकलहकोमूल॥भलेपधारेपाहुनेह्वैगूडरकौफूल॥६८॥मोहि
नजावतनिमिषिरएहुलसिमिलेसबगात॥भानउदैकीवारलौमाननजा
नोजात॥६९॥हसिहसाइउरलाइउठिकहनरूषौहैबैन॥जकितथकितहै
थकिरहेतकितितिलौछेनैन॥६९॥सकुचनिरहिएस्यामसुनिएसकुचौहैबै
नादेतनचौहैचितकहैनेहनिचौहैनैन॥६९॥चलौचलैहीमानिहैमतौमतौ
हीआन॥रहयौरावरीसोहहैभायकमोहनिसान॥७०॥तुमरूठीउतनैमुके
षकेहमारेपाय॥पाथरलागेलोहसोरूईवीचिजरिजाइ॥७१॥मानतुरावति
सषिनसौंहसिहसिवोलतवैन॥प्रेमपरेषौहियकछूभूरिभरिआवतनैनु॥
अहेकहैनकहाकह्यौतौसौंनंदकिसोर॥वडवोलीबलिहोतकतवडेदृगनकैजो
र॥७३॥इतिमानके॥अथसुरथके॥लाजगरबआलसउमगभरेनैन
मुसकात॥रातिरमीरतिदेतकहिऔरैप्रभाप्रभाति॥७४॥पतिरतिकीवति
याकहीसषीसषीमुसकाइ॥कैकैसवैटलाटलीअलीचलीसुषपाइ॥७५॥
कुंजभवनतजिभवनकौचलियेनंदकिसोर॥फूलतकलीगुलावकीच
टकाहटचहुवोर॥७६॥सुडतिदुराईनहिदुरैअगटकरतरतिरूप॥छुटैपीक
औरैउठीलालीवोठअनूप॥७७॥वेईगडिगाडैपरीउपटयौहारहियेन॥अन्यौ
मोरिमतंगमनमारिगुरेलनमैन॥७८॥पर्योजोरविपरीतरतिरूपी
सुरतरणधीर॥करतकुलाहलकिंकिनीमोनगहोमंजीर॥७९॥विनतीर
तिविपरीतिकीकरीपरसिपियपाय॥हसिअनवोलैहीहियेउतरुदियै
वताइ॥८०॥मेरेपूछतवाततकतवहआवतिवाल॥जगजानीविपरीत
रतिलषिबेंदीपियभाल॥८१॥घामघरीकनिवारियेकलितललितअ
तिपुंज॥जमुनातीरतमालतरुमिलतमालतीपुंज॥८२॥राधाहरिहरिराधि
कावनिआएसंकेत॥दंपतीरतिविपरीतिसुषसहजसुरतईलेत॥८३॥रगीसु
रतरगपियहियेलगीजगीसवराति॥पैडपैडपैठठिकैकैऐंडभरीऐंडाति॥८४॥
पटकीढिगकतढाकियतुसोभितसुभगसुवेष॥सारदादिग्आकासमैसोहत
ससिकीरेष॥८५॥सोवतलषिमनमानधरिढिगसोयोप्योआइ॥रहीसुपन
मिलनिमिलिपियहियसोलपटाइ॥८६॥ज्योज्योपावकलपटसीत्रियहि
यसोलपटाति॥त्योंत्योछुईगुलावसोछतियाअतिसियराति॥८७॥पीपउजे
रहीपतिहिरतवसनरतिकाज॥रहीलपटिछुतिकीछटनिनैकोछुटीनलाज॥
८८॥सकुचीसुरतअरंभहीविछुरीलाजलजाइ॥टरकिढारढिकटरिभई
डीठढिठाईआइ॥८९॥सराकिसटकिपियनिकटतैपुलकिकछूतननतोरि॥करयौ
वलसौवोटकरिजमुहानीमुषमोरि॥९०॥मेयहतोहीमेलषीभक्तिअपरव

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तिरसभरी बिरहभरी सबबात॥कोरसदेसेदुहुनके चलेपोरि लोजात॥५६॥
लखिलखिअखियाअधखुलीनिआगमोरैअगराइ॥५७॥धुरि उठतिलखिफेतिल
टकेआलसभरीजम्हाइ॥५८॥दूसोभजैोसमीपकोलेतमुनंतिमनमोद॥
होतदुहुनकेदूगनहीवतरससहासविनोद॥५९॥प्रेमअडोलडुलैनहीमुखबोलै
अनखाइ॥चितवहिकीमूरतिवसचितवनिमाअलखाइ॥६०॥चक्रीजकीसी
रहैबोलतिनीठि॥कहूडीठिलगीलगीकेवाहकीगीठि॥६१॥मुहुघारिउल
सीरहतरहोलमोमिसमैन॥फरकैउोठउठैपुलकगायेउघरिजुरिनैन॥६२॥अनहि
अराइघरचितविहुसोतकितीर॥परसिफुरहरीलेफिरतिविहसतिधसतिनै
नीर॥६३॥कैतीनगोकुलकुलवधूकाहिनकिहिसिखदीन॥कौनेतजी
नकुलगलीहैमुरलीआधीन॥६४॥लहिरहिसुसमलहि हे हिहैलखीलजो
हीनीठिघुलतिनमोमनवधिरहीवरअधखुलीडीठि॥६५॥कोटिजतनको
उकरोतनकीतपतिनजाइ॥जोलोभीजेचीरलोरहेनपिवलपटाइ॥६६॥
जोलोनलखोकुलकथाटिगीतोलोटहराइ॥देखेआवतदापहाकैोरीरहोनजा
इ॥६७॥गहिटिकजोनामिटैचोन्चजीभजरिजाइ॥मीठोकहाअगारमैताहि
चकोरचबाइ॥६८॥क्योकैरूसोकैपोजकोकेपहैरहोउदास॥प्रेमपराउपाउनै
मेरहेपियपास॥६९॥ओरैओपरीहैल्यालतेबुरीभातिहैचाल॥बासीदिसिनव
साइयेहासीहोहिनलाल॥७०॥नेसेनेअतरपरे हकीअगअगदुतिहोति॥जे
सेपटपानसकेदुरेनदीपकज्योति॥७१॥मैसमुझाइहसिखीप्रेमनरोईखेल
अपनेओरैसीसहप्रेमपाउडेमेलु॥७२॥कैसारहिनायकहसिकहोकघवच
नरतिकाज॥पलकनिकोघूघटकियोप्रियापेमकीलाज॥७३॥मनमिलवत
हमसोनहीमानजनावतिनारि॥तिस्नीकनैरेषियेरूपेहुअनुहारि॥७४॥बाव
नलौपियछलकियोमैवलिलोकहिदैन॥प्रेमपेडहैलागिकेलागोसर्वसुलै

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न॥७५॥जद्दिपसुंदरसुभरपुनिसुगुनेदीपतिदेह॥तऊकासकैरैतितेभरियेके
तेसनेह॥७६॥ध्यानआनिढिगप्रानपतिरहीमुदितदिनराति॥पलककपति
पुलकितपलकपलकपसीजतिजाति॥७७॥लगनिसुभगसीतलकिरनिनि
सदिनसुषअवगाहि॥माहससीभ्रमसूरत्योरहतिचकोरीचाहि॥७८॥इतिल
गनिके॥अथश्रृंगारजुक्तिके॥मेरेभवबाधाहरोराधानागरसोइ॥जातनकी
झाइपरैस्यामहरितदुतिहोइ॥७९॥अपनेअगकेजानिकेजोवननपतिप्रवी
न॥स्तनमननैननितवकोवडोइजाफाकीन॥८०॥सालतिहैनटसालसीक्यो
हूनिकसतनाहि॥मनमथनेमानैकुसीषुभीषुभीजियमाहि॥८१॥जुवतिजोन्हि
मेमिलिगईनेकनपरतलषाइ॥सोधेकेडोरेलगीअलीचलीसंगजाय॥८२
॥भीषरीसटपटपरीविधुआधेमगहेरि॥संगमिलैमधुपनिलईभागनगल
अघेरि॥८३॥सोरीमीलचिरीजिहेध्यविरिध्यवीलिलाल॥सोनजुहीसीहोति
दुतिमिलतमालतीमाल॥८४॥फिरिफिरिचितवतहीरहतदुटीलाजकील

वा॥६३॥अंगअंगछविसीभरमेभयोभौरकीनाव॥६४॥चितईललचौहैंचषनिडटि
घघटपटमांह॥छलसौंचलीछिवाइकैंछिनछबीलीछांह॥६५॥घरीपातरीकान्ह
कीकोनवहाउवानि॥६६॥आककलीनरलीकरैअलीअलीजियजानि॥६७॥जी
परमैजैललमिलैमलकततनोपअपार॥सुरतरकीजनुसिधुमैलसेसपल्लवडा
र॥६८॥कीनैहूंकोरिकजतनअववकैकाढनकोन॥भौमनमोहनरूपमिलिपानी
मैकौनोन॥६९॥तोपरवारोंउरवसीसुनिराधिकेसुजान॥तूमोहनकेउरवसीह्वैउर
वसीसमान॥७०॥अंबंधतअंततत्यारेनयनवेधतकरतनिषेध॥वरवटवेधतमो
हियौतोनासाकोवेध॥७१॥लोनेमुहडीठनलगैयोंकहिदीनोइठि॥दूनीह्वैला
गीलगनिदियेंदिठोनाडीठि॥७२॥कहतनटतरीझतखिझतमिलतखिलतल
जियात॥भरेभौनमैंकरतहैंनैननिहीसौंवात॥७३॥पियतियसौंहसिकैकह्यौल
खेदिठौनादीन॥चंदमुखीमुखचंदतैंभलौचंदसमकीन॥७४॥कोहरसीएडीन
कीलालीदेखिलुभाय॥पायमहावरुदेयकोआपभईवेपाय॥७५॥एहावदनउघा
रिदृगसफलकरैसवकोइ॥रोजसरोजनकैपरैहसीससीकीहोइ॥७६॥सोरठा॥
मंगलविंदुसुरंगमुखससिकेसरिआडगुरु॥इकनारीलहिसंगरसमयकियेलो
चनजगत॥७७॥दोहा॥अंगअंगनगजगमगैदीपसिखासीदेह॥दियावढायें
हीरहैबढोउजेरोगेह॥७८॥छुटीनसिसुताकीझलकझलक्योजोवनअंगदीप
तिदेहदुहूनमिलिदिपतिताफतारंग॥७९॥पत्राहीतिथिपाइयेवाघरकेच
हूंपास॥नितप्रतिपून्योहीरहैआननओपउजास॥८०॥कुंजभवनतजिभवन
कोचलियेनंदकिसोर॥फूलतकलीगुलावकीचटकाहटचहुओर॥८१॥मिहीसे
छलमोहि॥परसिचलेलला॥गोउरगोल॥छनकछवीछविगुरडरीछलीछवीलि
छला॥८२॥अंजनकरिखंजननयनवैठीव्योरातिवार॥कचअगुरिनविचदीठि
देनिरखतनंदकुवार॥८३॥दियोसुसीसचढाइलैआछीभांतिअयेरि॥जास
सुखालसुपलनतोताकेदुखनफेरि॥८४॥लखिकनककपोलदुतिबीचबीचविन
नालाललालचमकतचुनीचौकाचिन्हसमान॥८५॥मोतिरह्योमेरोभयोरहतजुमि
लिजियसाथ॥सोमनवाधिनसौंपियोपियसौतिनकेहाथ॥८६॥कहतनदेवरकी
कुवातकुलतियकलहडरात॥पंजरगतमंजारढिगसुकज्योंसूखतजात॥८७॥
निवलीनाभिदिखाइकैसिरढकिसकुचिसमाहि॥गलीअलीकीवोटलैचि
लीभलीविधिचाहि॥८८॥ऊंचपलाहीसतिसुधावहलाधिडीठिलगाइ॥मनोंअग
सअगसदियाएकैकलालगाइ॥८९॥गदरानेतनगोरटीअैपनआडलिलार॥हू
ट्योदेइइठलाइदृगकरतिगमारसुमार॥९०॥नोंकहसौंरीवानितजिलख्योपरत
मननीकि॥चौकाचमकनिचिलकमेंपरतचौंधिसीडीठि॥९१॥हेरिहिंडोरेग
गनसौंपरीपरीसीटूटि॥धरीधायपियवीचिहीकरीखरीरसलूटि॥९२॥केस
रिकेसरकुसुमकेरहेअंगलपटाय॥लगेजानिनखअनखुलीकतवोलतअनखाय॥

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कसरिकेसरक्यो सकेचपाकितकग्रनपा॥गातरूपलषिजातदुरिजातरूपकेस
पा॥११॥नीकोलसतलिलाटपरटीकाजटितजराइ॥छविविरीमनासतरविमनो
ससिमंडलचलिग्रा॥१२॥लसतसेतसारीटक्यौतरलतरोनाकान॥सनोपस्यो
सुरसरिविमलरविप्रतिबिंबविहान॥१४॥वाहिलिपैलोइनलुगेकोनजुवतिकी
ज्योति॥जाकेतनकीछाहढिगजोन्हछाहसीहोति॥१५॥नैरतरेस्योतपारकरी
कतकरियतग्रगलोल॥लीकनईयहपीककीश्रुतिमनिझलककपोल॥१६॥पिय
सोतिनदेषतदईतुमजुजादिनालाल॥फिरतिडहडहीसबनिमेबहेमरगजीम
ल॥१७॥छलाछबीलेलालकोनवलनेहलहिनारि॥चाहतिचूमतिलाइउर
पहरतिधरतिउतारि॥१८॥धामघरीकनिवारियेकलितललितग्रलिपुंज॥
जमुनातीरतमालतरुमिलतमालतीकुंज॥२०॥उनहरकीहसिकैउतैइन
सोंपीमुसकाइ॥नैनमिलेमनमिलिगयेदोऊमिलवतगाय॥२१॥कहिलो
कोनसकैदुरीसोनजुहीमेजाइ॥तनकीसहजसुभावनादेतीजौनवताइ॥२२॥चा
लकीबातेचलीसुनतसषिनकेटोल॥गोएहलोचनहसतविहसतजातकपोल॥
२३॥डगकुडगतिसीचलिठठकिचितईचलीनिहारि॥लियेजातचितचोरटीवरंग
रटीनारि॥२४॥जौवाकेतनकीदसादेष्योचाहोलाल॥तोवलिनैकविलोकिये
चलिग्रचकाचुपचाल॥२५॥जटितनीलमनिजागमगैसीकसुराइनाका॥मनै
ग्रलीचंपककलीवसिरसलेतनिसाका॥२६॥लेचुवकीचलिजाततउततजितजल
केलिग्रधीरा॥कीजतकेसरिनीरसेतिततितकेसरनीर॥२७॥छिरकेनारिन
वाटद्रगकरपिचकीजलजोर॥लोचनरंगीलालीभईवियतियलोचनकोर॥
२८॥लालग्रलोलकलरिकहलमिलविसषीसिहाति॥[illegible]
ग्राजिकालिमेदेषियेउरउकसोहीभाति॥२९॥विलषीडवकौहैचषनितियल
षिगवनवराइ॥पिउगरुवेंगुग्रायेघेरराषीगरेलगाइ॥३०॥बेसरिमोतीदुति
झलकपपरीग्रधरपरग्राय॥चूनौहोयनचतुरतियक्योपटपोछयोजाइ॥
३१॥गोपउथाइनतेंउठेगोरजछाईगेल॥चलिचलिवनिग्रभिसारिकेभली
सजोषीसैल॥३२॥हसिहसिहेरतिचतुरतियमदकैमदउमदात॥वलकि
वलकिबोलतिवचनललकिललकिलपटात॥३३॥मिलिचंदनवेंदी
रहीगोरेमुषनलषाइ॥ज्योज्योमदलालीचढैत्योत्योउघरतिजाय॥३४॥वा
लमबारैसोतिकेसुनपरनारिविहारा॥भोरसग्रनरसरगरहीरीजपीञ्जष
कवारा॥३५॥दुरतनकुचविचकंचुकीचुपरेसारीसेत॥कविग्रंकनकेग्रर
थलौप्रगटदिषाईदेत॥३६॥सोनजुहीसीजगमगतग्रंगग्रंगजोवनजो
ति॥सुरंगकसुंभीकंचुकीदुरंगदेहदुतिहोति॥३७॥ढिलकविकनईचप
कसोलफातिसटकलौग्राइ॥नारिसलौनीसावरीनागनिलौडसिजाइ
३८॥द्रगमीचतम्रगलोचनीउलटिभयोभुजवाथ॥जानिगईतियना

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यकोरायमरसहीतथा॥३४०॥अपनेकरगहिआपहठितियपहराईला
ला॥नौरासिरीग्रौरैचढीमौरासिरीकीमाल॥३५०॥निसिअंधियारीनीलपटप
हरिचलीपियगेह॥कहोदुराईक्योंदुरैदीपसिषासीदेह॥३५१॥सोहतअगुल
पायकेअनवटजलौजराय॥जीतौतरुनतुतिसहरिपस्योतरुनिकेपाइ
॥३५२॥जेहैजुगललोइननिरषिकियेमनोविधिमेन॥केलितरुनिदुषदेन
कोकेलितरुनिसुषदेन॥३५३॥कियघाइलचितचाइलागिवजिपाइलतुव
पाइ॥पुनिसुनिधुनिमुषमधुरधुनिक्योंनलालललचाइ॥३५४॥नौहरगरज
नाहरगरजवोलसुनायो टेरि॥फसीफौजमेवदिविचहसीसवनितनहे
रि॥३५५॥रविवंदोकरजोरिकेसुनतस्यामकेवेन॥भयेहसौहैसवनकेअ
तिअनषोहैनेन॥वडेकहावतआपसोगरूवेगोपीनाथ॥तोनदिहैजोरा
विहैराषनलीमनुराथ॥३५७॥उवोसरदराकाससीक्योनकरतिचितचेत
मनोमदनमहिपालकोछाहगीरछविदेत॥३५८॥ततनभूषनअंजनदृगनि
पगनिमहावुरंग॥नहिसोभाकोसाजियतकहिवेहीकोअंग॥३५९॥भोहउ
उचेआचरउलटिमोरिमोरिमुहमोरि॥नीठीनीठिभीतरिगईडीठिडीठिसो
जोरि॥३६०॥देवरफूलहनेजुसिसुउठेहरषिहियफूलि॥हसीकरतिओषदि
सषिनिदेहददोरनिभूलि॥३६१॥वहलाहारहियेलसैसनकीवेदीभालराषति
चितपरेपरेपरेडरोजनिवाल॥३६२॥भायकउभरौहैभयेकछुककपस्योभरुआ
हासीपहराकेमिसहियौनिसदिनहेरतिजाइ॥३६३॥लगीअधेरीसाकरीभे
महभेरोआनि॥परेपिछानेपरसपरतेऊपरसपिछानि॥३६४॥केहिपाई
जियभावतीपियआवनकीवात॥फूलीअगनिमेफिरेअंगनअंगसमात
॥३६५॥वरजीकैवेरतहरतकितलेतकरोठापयरीगडेगुलावकीपरिहै
गातषरोट॥३६६॥नीचीहीनीचीनिपटदीठिकुहीलोदोरि॥उठिऊचेनी
चोदियोमनकुलगनुकिजोरि॥३६७॥थरत्रियरोषपुरानसुनिपुलकिहसी
सहानि॥मिसकरिसाधीमिग्रहमुरगा३मुसक्यानि॥३६८॥वातलहिहोहीसातिल
औचटिनअयवलिवाल॥सवहिनिविनहीससिउदैदीजतअरघअकाल
॥३६९॥दियेअरघनीचेचलोसकटभानहजाय॥सुचतीहैऔरैतरुनिसषि
हिविलोकेआइ॥३७०॥निकरपाटकनदवेनीवधीकनकसुभवेषासोहति
जनुविजुरीकियेसारदससिपरवेष॥३७१॥सवेसुहाएईलगेसवेसुहाए
ठाम॥गोरेमुहवेदीलसेअरुनपीतसितस्याम॥३७२॥दियोसुप्रीतमलषिचष
नखेलतफागुषियाल॥वाढतहीअतिपीरसुनिकाढतवनतगुलाल॥३७३॥
मानहमुहदिषरावनीदुलहनिकरअनुराग॥सासुसदनमनललनहूसौ
तिनदियोसुहाग॥३७४॥कनदीवोसोप्योससुरवहुधुरथीजानि॥रूपरह
चटैलगिगयोसवजगजान्योआनि॥३७५॥अनिरषिनवोढनारितनछुटत

बिहा स
२८

रिकई लेसा॥भो प्यारो प्रीतम प्रिय निमान चलत विदेस॥६९॥सघनकुंज घन
घन तिमिर अधिक अंधेरी राति॥तउ न दुरिहै स्याम वह दीपसिषासी काँति
॥७०॥सगति दोष लगै सबे कहै ते साँचे बैन॥कुटिल वंक भुव संग ए कुटिल
वंक गति नैन॥७१॥पजरी कोर गोरे वदन बढी षरी छवि देषु॥लसति मनो वि
जुरी किये सारद ससि परवेषु॥७२॥ये दै ही मोती सुगथ तैं न थगर वि नित
का जाप हिरैं ज गहगहग्रसति हसति लसति सी नाक॥७३॥तीज परव सौति
न सजे भूषन वसन सरीर॥सबै मरगजे मह करे वह मरगजे चीर॥७४॥र
वन कह्यो हठ रव निसौं रति विपरीत विलास॥चितई करि लोचन सत
रस लज सरोस सहास॥७५॥छुवैं चित्त सी चित्त।वनि चितै भई वोट अलसा
य॥फेरि उझक तमगने निदृग दृग निलग निपाला य॥७६॥भूषन भार
सम्हारिहै क्यौं इहि तन सुकुमार॥सधे पाइ नधिर करपत सोभाई के भार
॥ मनु मिठास दृग चीकन भौंहैं सतर सुभाय॥वराअनि अरस कियापिन पिन
धौ सतराइ॥जदिप नाहिं नाहीं वदन लगी य रीजक जाति॥तदिप भौंहासी
भरी हासी ये ठहराति॥७८॥धुंदपी सो नजु ही पिर तिसैन जुही सै अंग॥दुति लपट
निपट नील ह करत वनो दीरग॥७९॥ हौ छिन परति समान दुति कनक कनक से
गात॥भूषन कर कर्कस तन लगत परसि पिछाने जात॥८०॥करत मलिन आ
छी छवि हि हरत जु सहज विकास॥अंगराग अंग निलग्यो ज्यों आरसी उ
सास॥८१॥पहिरै भूषन कनक के कहि आवत इहि हेत॥दरपन के से मो
र्चा देह दिषाई देत॥८२॥अनरस हूँ रस पाइये रसिक रसीली पास॥जैसे
सांठे की कठिन गांठो भरी मिठास॥८३॥उरमान सकी ठर वसी दरत घरत
दृग दृग॥अलक तवाहिर भरम नो तिय हिय को अनराग॥८४॥सहज सेत
पचतोरिया पहरत अति छवि होति॥जल चादर के दीप ज्यों जगमगाति तित
न ज्योति॥८५॥अपरिनस की वह जगत मैसि सिर सीत के त्रास॥भाग गरम गाढे ग
ही त्रिय कुच अचल मवास॥८६॥सुघर सौति पिय वस सुनत दुलहनि दुगु
न हुलास॥लषी सषी तन डीठि करि सगरव सलज सहास॥८७॥लिषन बै
ठि जाकी सवी गहि गहि गरव गरूर॥भए न केते जगत के चतुर चितेरे कूर
॥८८॥ हू लहाई सवदोल मैं सौति जुरही सकाय॥सु तो अरी स्वि पिय आप तै करी
॥पदो पिल आरश हू॥पीठि दियें हू नैक मुरि कर घूघट पट डारि॥भरि गुला
ल की मूठि सौं गई मूठि सी मारि॥८९॥छुट हि मूठि से गहि छुट हिलोक ल
ज फुल्यो लाल्याग निड्डनि रुकवे सहौ चल चित नैन गुलाल॥८९॥जियो
उ आकि सा कति वदन मुकति विहतसि सतराइ॥तिस्यो गुलाल छुटि मुठी
अज का वति प्यो जाइ॥९०॥ज्यों ज्यों पट झटकति हठति हसति नचावति
नैन॥त्यौं त्यौं निपट उदार हू फगुवा देत बनै न॥९१॥ज्यों ज्यों पावक लपट

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नीचीआधियानहीरितेगईकनाधियनचाहि॥४४॥तरसलालचलालकौ॥
रलीधरीलुकाश॥सोहकरैमोहतीरसैदेनकौनेनटिजा॥४५॥रहीलहदैनाल
होलधिवरवालअनूप॥दितो॥गिमसुदयोदईइतेसलौनेरूपा॥४६॥नैंदकी
धोयीधोवतीचरकीलीमुषजोति॥लसतरसोईकेवगरजगरमगरदुतिर
ति॥४७॥सोरतिधोतीसेतमेकनकवरनडतिवाल॥सारदवारदवीजुरीभार
दकीअनुहाल॥४८॥घालेपरवेकेडरनसकेनहाथछिवाय॥झमकतहियेगु
लावकेझमाझमेयतपा॥४९॥पावसघनअधियारतमरसोभेदनहिअ
नि॥रातिघोसजान्योपरेलपिचकईचकवाना॥५०॥जगपगमगअग
नपरतवानअरुनडतिआलि॥ठोरठोरलधियतउठेदुपहरियासेफूलि॥५
मिलिविछुरतमरतदंपतिअतिरसलीन॥नूतमविधिहेमंतरितुजग
तजरापाकीन॥५२॥घनकछवीलिलालवहनहितोलगिवतरा॥५३॥उष
मयषपयषकीतोलगिभूषनजा॥५४॥घानगरिविविधिविलासतजीवसी
नवेलिनिमाहि॥मूरुनिमैगनवीतुरीहैओदैइठला॥५५॥कलाकुमुदकरा
कौमुदीकितकआरसीजोति॥जाकीउजराईलषेआधिऊजरीहोत॥५६॥रस
भीजेदोऊदुहुनितौटिगिरहेहरैन॥छविसोंछिरकतप्रेमरगभरीपिचक
रीनेन॥५७॥टोरीलाईसुननकीकहिगोरीमुसक्यात॥थोरीथोरीसकुचसोंभे
रीभोरीवात॥५८॥होजचोरमिहचनीषेलतषेलअघात॥दुरतहियेलपटातके
छुवातहियेलपटाति॥५९॥मिसहीमिसआतपदुसहदईसवैवहरा॥६०॥मिले
चलनमनभावतिरितनकीछाहछिपा॥६१॥लहलहातलनुतरुनइच
लिलगीलोंलफिजाय॥भईलाजडरलोककौंकहेविलोकतकाहि॥६२॥ओठ
न्योछवीलोमुहलसेनीलेअंचलचीर॥मनोकलानिधिझलमलेकालि
दीकेनीर॥६३॥वामतमासोकरिरहीविवसवारुनीसेइ॥झुकतिहसतिझुकि
किहसतिझुकिझुकिहसिहसिदे॥६४॥दसनदरसनकीसदनमिटैरी
॥६५॥रचैतितैविहरतफिरैकतविहरतउतआ॥६६॥यजयोज्योआवतनिकट
निसिस्योत्योषरीउताल॥झमकिझमकिटहलेकरलगीरहचटेवाल॥६७॥ध
वलतिदेतआभारसुनिवाहिपरोसिहिनाहा॥लसीतमासैहीदृगनहसीग
सुवनिमाहा॥६८॥तोलषिमोहनजोलहीसोगतिकहीनजात॥ठोडीमधिग
ड्योतउठेओरहोदिनराति॥६९॥रहीपेजकीनीजुहेदीनीतुमेमिलाइ॥राषे
चंपकमालज्योवालहियेलपटाइ॥७०॥हरनहठीलीकरिसकैयहपावसरितुप
ाइ॥आनगाठिनहीछुटीमानगाठिपरिजाइ॥७१॥सोरठा॥मैलषिनारीज्ञा
नकरिराख्योनिरधारयह॥वहईरोगनिदानवहैवेदवोषदिवह॥७२॥तोतन
अवधिअनूपरूपलग्योसवजगतको॥मोदृगलागेरूपदृगनलगीअति
चटपटी॥७३॥दोहा॥नावकसरसेलायकैतिलकतरुनिइततांकि पाव

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सअरसीअमकिकैगईअरोषाअापि॥७६॥सुषसोवीतीसवनि लाजनुसोयेथ
रसाधा॥मकामे लिगयो॥छिनकहाथपरसहीराय॥७७॥छप्योछपाकरछित
छयोतमससिरहीनिसग्राय॥हसतिहसतिचलिससिमुषीमुषतेघूघटपाटि॥७८
दोऊचाहभरेकघूवाल्योकरतकहैन॥नहिजाचकसुनिसूमलोवाहिरनिकसत
वैन॥७९॥फिरिफिरिजपकावेदगनिफिरिफिरिकरिजमुहाइ॥जानिपियागम
नीदवसहीसवसषीउठाया॥८०॥दुमहाहर्निचरच्यारहीअाननअाननअानन॥८१
फिरेरूकादियेकाननकान॥८२॥दुसहसौतिसालेनहीगनततनना॥हवियाहाध
रूपगुनकोगरवफिरतअछेहउछाह॥८३॥अोरसवेहरषीफिरतिगावति
भईउछाह॥तहीवहुविलषीफिरतिकेपोहेवरकेब्याह॥८४॥वालछवीलीत्रि
यनिमेवैठीअापछपाइ॥अरगटहूंपानुससीपरगटहोहलषाइ॥८५॥धरीये
नीहीदईकोहूप्रकृतिनजाय॥नेहभरेहियेसाषि नेरूषीयेलषाइ॥८६॥माक
चेटेसीवीकरेतितेछवीलेछेल॥फिरिफिरिभूलिवहगहेपियककरीलीमेल
पश्चतमोहनमनगडिरहीगाढीगडनिगुवालि॥उटतिसदानटसालसौसोतिन
केउरसाल॥८८॥करमुदरीकीअारसीप्रतिविंवितप्योपाय॥पीठिदियेनिधर
कलपेहकटकडीठिलगाइ॥८९॥त्याईलालविलोकियेजियकीजीवनिमू
लिरहीभोनकेकोनमैसोनजुहीसीफूलि॥९०॥नेकोउहिनजुदीकरीहरषिजुदीतु
मलाल॥उरतेवासछुटीनहीवासछुटेहीमाल॥९१॥विहसिवुलाइविलोकिय
तप्रोढत्रियारसघूमि॥पुलकिपसीजततकेपोपियचम्योहेमुहचूमि॥९२॥सुनि
पगधुनिचितइहतेनातिदियेहीयीठि॥चकीझुकीसकुचीडरीहसीलजीली
डीठि॥९३॥हठिहितुकरिप्रीतमलियोकियोजुसौतिसिगार॥अपनेकरमोतिन
गुह्योभयोहराहरहार॥९४॥मिलिचलिमिलिमिलिमिलिचलतअंगनअथ
योभान॥भयोमहूरतभोरकोपोरीप्रथममिलान॥९५॥पचरगवेदीदेष
रीउठेउमगीमुषजोति॥परिरैचीरचिनोठियाचटकचौगुनीहोत॥९६॥नभला
लीचालीनिसाचटकालीधुनिकीन॥रतिपालीअालीअनतअाएवनमालीन
॥९७॥नाकमोरिनाहीकरेनारिनिहोरेलेइ॥छुवततवोठपियअागरिनवरीवदनप्ये
इया॥९८॥गोरेपंककककुकचुरहेकरपसीजिलपटाइ॥लीनेमुहीगुलालकीघु
टतजुठीहेजाया॥९९॥पियमनरुचिहूवोकठिनतनरुचिहोतसिगार॥लाषक
रोअाषिनवटेवटेवटयेवार॥१००॥मेमिसहस्योजुयेोसमुझिमुहचुम्यो
हिजाइ॥हस्यौषिस्यानीगलगह्योरह्योगरेलपटाइ॥१०१॥सटपटातसीससि
मुषीमुषघूघटपटढांकि॥पावसअरसीअमकिकेगईअोअकाअाकि॥१०२
वुधिउनमानप्रमानश्रुतिकियेनीतिहहराई॥सुछिमकटिपरव्रह्मगति
अलषलषीनहिजाइ॥१०३॥वहकिनिइहिवहिलायनोकवहरीरविनासवने
नवडीसवीलहचीलचेसुवामासा॥१०४॥कियोसयानीसषिनसोनहिसयान

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34

बहभूला।दुरैदुराईफूललेक्यैपियआगमफूल॥७३॥आयोमीतबिदेसतेंकाह
कह्योपुकारि।सुनिहुलसीविहसीहसीदोऊदुहुनिनिहारि॥७४॥ज्योंकरतेंचुट
कीचलेज्योंसुचुटकीलेतार।वविसेगतिसोलैचलैंतिचातुरकातनवारि॥७६॥
लगीअलीअलगीसुरतिविधुजकरीकटिघीन॥करेमनोवेईकरतकुचनित
कटिघीन॥७७॥मुहपषारिमुडहरूभिजैसजलजलछिरकाइ॥मेरउन्चे
घटैनैचेनारिसरोवरन्हाइ॥७८॥लसेमुरासानियश्रवनयोमुकताछविपा
इमानहुपरसकपोलकेरहेस्वेदकनछाइ॥७९॥मिलिपरछाहीजोन्हसोरहे
दुहुनकेगात।हरिराधाएकसाथहीचलेगलीमैंजात॥८०॥छप्योछबीलोमु
हलसेनीलेअंचलचीर।मनोकलानिधिझिलमिलेकालिंदीकेनीर॥८१॥
औरैगतिऔरैवचनभएवदनरगऔर॥घोसकतैंपियचितचढीकहैं
चढेहैंत्यौरु॥८२॥वेदीभालतमोरमुषसीससिलसिलेवार।दृगआं
जेराजेषरीयहईसहजसिंगार॥८३॥अगअंगप्रतिबिंवपरदर्पनसोसवगात।
दुहरेतिहरेचौहरेभूषनजानेजात॥८४॥मोहिभरोसोरीझिहेउझकिझाकिइक
बार।रूपरिझावनहारवहयेनैनारिझवार॥८५॥जदिपलौंगललितोतुउत
नपहरियकआंक।सदासंकवढियेरहतिरहतचढीसीनाक॥८६॥वरजेदूनै
हठचढैंनासकुचैनसकाइ।टुटैनकटिदुमचीमचकिलचकिलचकिविचि
जाय॥८७॥करसमेटिकचभुजउलटिषयेसीसपटुडारि॥काकोमनवांधै
नयोजुराबांधनवारि॥८८॥सघनकुंजछायेसुषदसीतलसुरभिसमीर।
मनुहैजातअजौंवहउवाजमुनाकेतीर॥८९॥भालललालवैंदीललनआषत
रहेविराजि।इंदुकलारविमेंवसीमनौराहभयभाजि॥९०॥अगअंगछविकी
झपटउपटितआयअछेह।षरीपातरीसीतऊलगैभरीसीदेह॥९१॥हि
हसतिसकुचतिसीदियेंकुचआंचरविचवांह।भीजेपटतटकोचलीन्हा
सरोवरमांहि॥वरनवाससुकुमारतासवविधिरहीसमाइ।पपुरीलगी
गुलावकीगातनजानीजाइ॥९३॥पैंचनलषियेपहरियेकंचनसेतनवाल
कुम्हलानीजानीपरतितनचंपककीमाल॥९४॥मुहधोवतिएडीघसति
हसतिअनगवतितीर।धसतिनइंदीवरनयनकालिंदीकेनीर॥९५॥बहेदस
इजिनधरेजिनतूलेहिउतारि।नीकेहीसीकोछियेऐसेहीरहिनारि॥९६॥
रहतिनिकसिकुचकोरहुचिकनगोलभुजमूलाभनलुटिगोलोचनचटतचे
टतअवेफूल॥९७॥नाइपटरिपटदिटकियेवेंदीमिसपरनाम॥दृगचलाय
घरकोचलीविदाकियेघनस्याम॥९८॥करउठायघूंघटकरतउसरतिप
टगुझरौट।सुषमोटैलूटीललनलषिललनाकीलोट॥९९॥वामाभामाका
मिनीकहिवोलोप्रानेस।प्यारीकहतषिसातनहिंपावसचलतविदेस॥१००॥
लियगहस्यतोकहापावसकेअभिसार।जानिपरेगीदाषियोदामिनि

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कौ॥मिटैनमरिमामरापीनसवारेज्योंतज्योंसोराजानिकपूर॥८३॥जेतीभ
पतिन्रूपनघरतेतीसमतिजोर वढतजातज्योंज्योंउरजत्योंत्योंरोमनिठोर
८४॥विरहविथाजलपरसविनवसियतमोहियताल कछुजानतजल
थंभविधिजरजोधनलौलाल ८५ सनसूक्योवीत्योवन्योऊषेलइउप
हरीहरी॥अरहरिअजौधरीधरहरजीयनारी॥८६॥फिरिफिरिविलषी ८
मतिफिरिफिरिलेतिउसासासाईसिरकचसेतलष्योवीत्योचुनतकपास
८७॥पाइतरुनकुचउच्चपदचिरमठगोंसवगाव छुटैठोरुरहिहैवहैजुरे
मोलछविनाउ॥८८॥सरसकुसुममडरातअलिनमुकिजपटिलपटाति
दरसतअतिसुकुमारतनपरसतज्योंनपत्याति॥८९॥जेनदिनदेषेवेकु
सुमगईसुवीतिवहार॥अवअलिरहीगुलाबमेंअपतकटीलीडार॥९०॥जेन
मजलधिजीवनविमलतोजलआघअपार॥नहैगुनीइगरपरैभलेनमु
कताहार॥९१॥कुचउचपदलालवरहतगरेपरैहहार॥गहैननैकोगुनग
रवषलैसचैसंसार॥९२॥धनिवहडैजूलषोजरांतज्योंमृगनइषदुदातुम
भागनपरवउवोवडोअपरनचहा॥९३॥विषमविषादिककीतृषाजनिप
रनिसोधा॥अमितअपारअगाधजलमारहुमुण्डपयोधि॥९४॥लाल
सलोनेअरुरहेअतिसनेहरसपागि॥तनककचाईदेतदुषसूरनलौमुखआ
गि॥९५॥कुठगकोपनरलीकरतिजुवतिहोतिजगजोतिमावसगरहनवात
यहरहनहीरगहोति॥९६॥कोकहिसकैवडेनसोलषैवडीयोभूल॥दीनेदई
गुलावकीइनडारनवेफूल॥९७॥दिनदसआदरपायकैकरिलैआपवषान
जोलगिकागसराधपषतोलगितुवसनमान॥९८॥मरतप्यासपिंज

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रापस्योसुवासमैकेफेरा॥आदरकरिकरिटेरियतुवायसवलिकीवेरा॥९
९॥अथहआरस॥अरकपोरहेअलिगुलावकेमूलाहुहैफेरिवसंतरितिय
मङचटायेंहीरहेपरेपीठिकचभार॥रहेगरेपरराषियेतऊहियेपरहार
१००॥अथहआस॥अरकपोरहेअलिगुलावकेमूल॥हुहैफेरिवसंतरितिय
नडारनवेफूल॥१॥वसेनवेनागरयहाजिनआदरतुवआव॥फूल्योअ
नफूल्योभलोगवईगावगुलाव॥२॥चल्योजाइयहांकोकरतहाथिन
कोव्योपार॥नहिंजानतयहिपुरवसेधोवीओटकुम्हार॥३॥जाकेएक
एकहूंजगविवसायनकोइ॥सोनिदाघफूलैफलेआकडहडहोइ॥४॥
नाभान हियावसरतिराजयहनहितरवरमतिभूल॥विनाअपतनहि
पाइहैवेनवदलफलफूल॥५॥प्रमुलदवालोकरगहेनिगुनीगुनल
ययहवहैगुनीकरतेंछुटेंनिगुनीयेहोजाय॥६॥पटुपाषेभषकांक
रिसफरपरेइसंगा॥सुषीपरेवापुहमिमेंतहीएकविहंगा॥७॥फरलेसंघ
सराहिकेसवेरहेगहिमौन॥गंधीअंधगुलावकोगवईगाहककौन॥८॥
वटकनछाडतघटतहीसजननेहगंभीरफीकोपरैनवरुघटैरंगा
चोलरंगचीरांधाकोछुटैजगजालपरकतकुरंगअकुलात॥ज्यों॥

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सुरजी भज्योन्च है त्यों त्यों उर अतजात ॥१९॥ गोघनतू हरव्यो हिये घरियक
नेयपुजाय ॥ समर्जि परेगी पीठिपर परतपशुतिकेपा ॥ ६ ॥ ११ ॥ इतिश्रन्यो ॥
के ॥ अथप्रस्थापकके ॥ नवीना रक वितरससरसरागरतिरंग ॥ अनरइ
रइतीरेंजे नइंसवअंग ॥ १२ ॥ केसे छोटैं नरन तें सरत वडिनकेकाम ॥ मडौ
दमौमो जात क्यौं सो च रेकेचाम ॥ १३ ॥ आवै ढिरहीग्र तिसघनवनपै रिरह
हियमाहा देखि दुपहरीजेठकी छाहैं चाहति छाह ॥ ४ ॥ १४ ॥ घरघरडोलत है
नउअतिदीनता दिषाइ ॥ दियैं लोभ चसमा चषनिलघुपुनिवडौलषाइ
॥ १५ ॥ आवत जात न जानियत तेज हित जिनियरान ॥ घर हजवाईलौ घट्यौ
घरौ पूसदिनमान ॥ १६ ॥ वडे न हूजत गुनन विन विरदवडाई पाइ ॥ कहत
धतूरे सौं कनक गहनौ गढौ न जाइ ॥ १७ ॥ कनक कनक तें सौगुनौ मादकता
अधिकाइ ॥ वह षायैं वौरात है या पायैं वौराय ॥ १८ ॥ संगतिसुमतिन पाइ
परेकुमतिके धंध ॥ राषौ मेलि कपूर मै हींग न होइ सुगंध ॥ १९ ॥ जो न नहीयत
नमु वह किये जु जगत निकेत ॥ रोत उसेस सिकै भये मानु हस पिरहसे
॥ जात जात मैं होत है ज्यौं चित मैं संतोष ॥ होत होत जो होय तौ होइ घरी
मै मोष ॥ २१ ॥ सवै हसत करताल दै नागरता को नाव ॥ गयो गरव गुन कौ व
सत सवै गमेले गाम ॥ २२ ॥ वहकि वडाई आपनी कत राचत मतिभूल ॥
विन मधु मधुकर के हियें गडै न गडहर फूल ॥ २३ ॥ स्वारथ सुकृत न श्र
म वृथा देषि विहंग विचारि ॥ वाज पराये पानि पर तू पछीज नि मारि ॥ २
॥ दरचनावरनी अलक चितवनि भौह कमान ॥ आघुवकाई ही चढै तर
नि तुरंगम तान ॥ २५ ॥ नरकी अरु नरनीरकी गति येकै करि जोइ ॥ ज्यौं ज्यौं
नीचौ ह्वै चलै त्यौं त्यौं ऊंचौ होइ ॥ २६ ॥ को छुटि जतन कोउ करै परे नप्र
कृति हवीच ॥ नलवल जल ऊंचौ चटै अंत नीच को नीच ॥ २७ ॥ वढत
वढत संपति सलिल मन सरोज वढि जाइ ॥ घटत घटत पुनि ना घटै वरस
मूलकुम्हलाइ ॥ २८ ॥ गुनी गुनी सव को कहै निगुनी न होता सुन्यौ कहु तरु अर
कको अरक समान उदोत ॥ २९ ॥ दुसह दुराज प्रजान कौ क्यौं न वढै दुष दुद्वं अ
धिक अंधेरौ जग करत मिलि मावस रवि चंद ॥ ३० ॥ सवै वुराई जासमन ताही
कौ सनमान ॥ भलौ भलौ करि छाडियै षोटै ग्रह जपदान ॥ ३१ ॥ प्यासो दुपहर जे
ठको ठिठियो मतीरन सोधि ॥ अमित अपार अगाधि जल मारहु मरुट पयोधि
॥ ३२ ॥ जो चाहे चटक न घटै मैलौ होइ न मित्त ॥ रजराजस न छुवाइए नेह चि
कनै चित्त ॥ ३३ ॥ अति अगाध अति औथरौ नदी कूप जल वाइ ॥ सो ताकौ सा
गर जहा ताकी प्यास वुझाइ ॥ ३४ ॥ कहैं यहै श्रुति संम्रत्यौ यहै सयाने लोग ती
न दवावत निवल कहराजा पातक रोग ॥ ३५ ॥ जो सिर धरि महिमा मही लहि
तु राजा राइ ॥ प्रगटित जडता आपनी मुकुट जु पहरत पाइ ॥ ३६ ॥ समै लों

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दसवेरूपकुरूपनको॥मनकीरुचिजेती॥जितेतितत्तेतीरुचिहोश॥३५॥छ्क
भीजेवहलेपरेवूडेवहेहजार॥कितेनऔगुनजगकरेधनेनचढतीवार॥३
भीतननीचगलीतहेंक्योधरियेधनजोरि॥खायेषरचेजोजुरैतोजोरिये
करोरि॥३६॥वहुधनलेअसानकरिपारोदेतसराहि॥वेदवधहसिभेदसोर
हीनाहनुषचाहि॥३७॥नीचहियेहुलसतरहत्तगियेगेदकोपात॥ज्योज्यो
माथेमारियेत्योत्योऊचोहोत॥३८॥ज्योज्योवृढतविभावरीत्योत्योवढत
अनंत॥वोकवोकसवलोकसुषकोकसोकहेमंत॥३९॥कियोजगतसव
कामवस॥जीतेजितेअजेह॥कुसमसरहिसरधनुषकरअगहनगहन
देह॥४०॥सुभरमस्योअवगुननिसोपचयोकपटकुचाल॥केसोतेरोहोहि
योदरकतनाहिनलाल॥४१॥सुतपितुमारकजोगलषिभयोभयेस
नसोग॥फिरिहियहुलस्योजोइसीउपज्योजारजजोग॥४२॥छोटेवडेन
हैसकेलगेसतरहैगैन॥दीरघहोहनकेसहूंफारिनिहारेनैन॥४३॥अरीपरे
सोकोकरेतुहीविलोकिविचारि॥किहिनरकिहिसरराषियेषरेवढेपरवारि॥४४॥
भवरीअनभवरीभरेंकरैकोटिवकवाद॥अपनीअपनीभांतिकोमिटेनसह
जसवाद॥४५॥जियतनजीयकीजानियेहठहीसोज्योलेह॥कोनचाहियव
त्रियनकीगयेजीवजिवदेह॥४६॥भलीवुरीजेहीपरीवानिनताकीजाइ॥अ
मृतपियेंचषकोरवहरवरअगारचवाइ॥४७॥वुरोनकोऊकहिसकेवडेमित्र
कीकानि॥भलोभलोसवकहिउठेधुवाअगरकोजानि॥४८॥अपनेअगुनपा
इयेउपकाजिनसुलेह॥घरहीकेराथीचढैटेकमरावथदेह॥४९॥सरवरकी
छातीफटीओरकषदुषपाइ॥पारिदेषिपंथीषकेनीरहीनफिरिजाइ॥४३॥
दुषीसुषीदिनकाटियेघामवारहुसोइ॥छाहनताकीविरमियेपीठपातनोहोइ॥४४॥
इतिविहारीलालतसईसपूरनसरवग्लोकसंख्या॥७५०॥पोथीसुषदेवनीदसं॰

॥श्रीगणेशायनमः॥अथबिहारीदासकृतसतसयादोहालिष्यते
दोहा॥मेरीभवबाधाहरो॥राधानागरिसोइ॥जातनकीझांईपरे॥
स्यामहरतदुतिहोइ॥१॥अपनेअंगकेजानिकै॥जोबननृपतिप्र
बीन॥स्तनमननैननितंबको॥बडोइजाफाकीन॥२॥अरतेंटरत
नबरपरे॥दईमरकमनुमैन॥होडाहोडीबढिचले॥चितुचतुरा
ईनैन॥३॥औरेवोपकनीनकनि॥गनीघनीसिरताज॥मनीध
नीकेनेहकी॥बनीछनीपटलाज॥४॥सनिकजलचषझषल
गन॥उपज्यौसुदिनसनेह॥क्यौंननृपतिकैभोगवै॥लहिसुदे
ससबदेह॥५॥सालतिहैनटसालसी॥क्यौंहूंनिकसतिना
हि॥मनमथनेजानोकसी॥षुभीषुभीजियमांहि॥६॥जुवतिज
ोन्हमैंमिलिगई॥नैकनहोतलषाई॥सौंधेकैडोरेंलगी॥अलीच
लीसंगजाइ॥७॥अरीषरीसटपटपरी॥बिधुआधेमगहेरि॥संग
लगेमधुपनलई॥भागुनगलीअंधेरि॥८॥प्रगटभयेद्विजराजकु
ल॥सुबसबसेब्रजआय॥मेरेहरोकलेससब॥केसोकेसवराइ
॥९॥होरीझीलषिरीझिहो॥छबिहिछबीलेलाल॥सोनजुहीस
हीभतिदुति॥मिलतमालतीमाल॥१०॥बहकेसबजीयकीक
हत॥ठौरकुठौरलषैन॥छिनुऔरेछिनऔरसे॥एछबिछाकेनै
न॥११॥नीकौदईअनाकनी॥फीकीपरीगुहारि॥तज्यौमनौता
रनबिरदु॥बारकबारनितारि॥१२॥फिरिफिरिचितुउतहीरह
त॥टुटीलाजकीलाव॥अंगअंगछबिझौरमैं॥भयोभौरकीना
व॥१३॥चितईलचौंहैचषनु॥डढिघूंघटपटमांह॥छलसौंचल
छुवाइकै॥छिनुकछुबालीछांह॥१४॥जोगजुगतिसीषयेस
बै॥मनैमहामुनिमैन॥चाहतपियअद्वैतता॥सेवतकाननने
न॥१५॥षरीपातरीकानकी॥कौनबहाउबानि॥आककलीन
रलीकरै॥अलीअलीजीयजानि॥१६॥पायबिछुरनकोदुसह
दुषु॥हरषुजातप्यौसार॥दुरजोधनलौंदेषियत॥तजतप्राण
इहबार॥१७॥कौनेंपटमैंझलमलै॥झलकतओपअपार॥सुरत
रुकीमनुसिंधुमैं॥लसीसपल्लवडार॥१८॥डारेठोडीगाडगहि॥नैनब
टोहीमारि॥चिलकचौंधमैंरूपठग॥हांसीफांसीडारि॥१९॥कीने
कौरिकजतन॥अबकहिकाटैकौनु॥भोमनमोहनरूपमि
लि॥पानीमैकौलौंनु॥२०॥लग्योसुमनुह्वैहैसुफलु॥आतपरो
सुनिवारि॥बारीबारीआपनी॥सीचिसुहृदताबारि॥२१॥अजौं
तस्यौनाहीरह्यो॥श्रुतिसेवतइकरंग॥नाकबासबेसरिलह्यौ॥बसि

छिनलगैंयौकहिदीनौईठि दूनीह्वैलागनलगी: ही ॥

मुकतनकसंगा॥२४॥जमकारसुहंतरहरिपसो॥ईहिधरहरिचि
तुलाउ॥विषैयेंत्रिषापरहरिअजौं॥नरहरिकेगुनगाउ॥२५॥पल
नपीकअंजनअधरधरैमहाउरभाल॥आजिमिलेसुभलीक
रीभलेबनेहौंलाल॥२६॥लाजगरबआलसउमग॥भरेनैनमु
सकात॥रातिरमीरतिदेतकहि॥औरैप्रभाप्रभात॥२७॥पतिरति
कीबतियांकहीसषीलषीमुसकाय॥कैकैसबैटलाटली॥अ
लीचलीसुषपाय॥२८॥तोपरवारौंउरवसीसुनिराधिकासुजा
न॥तूमोहनकैउरवसी॥कैउरबसीसमान॥२९॥कुचगिरिच
ढिअतिथकितह्वै॥चलीडीठिमुषचाउ॥फिरिनटरीपरिएरहीप
रिचिबुककीगाउ॥३०॥बेधकअनीयारेनयन॥बेधतकरिनन
षेधु॥बरवटबेधतमोहीयौ॥तोनासाकोबेधु॥३१॥लौनेमुहदी
यैंदिठौनादीठि॥३२॥सबहीसौंसमुहातिछिनुचलतिसब
नुदैपीठि॥वाहीसौंठहरातियह॥कविलनुमालौदीठि॥३३॥चित
वनिरुषेंहगनुकी॥हासीबिनुमुसकांति॥मांनजनायौमानन
जानिलियौपियजानि॥३४॥कौनभांतिरहिहैविरहु॥अबदेषि
वीमुरारि॥बीधैमोसौंआईकरि॥षीधेगाधहितारि॥३५॥कहत
नटतरीझतषिजत॥मिलतषिलतलजियात॥भरेभौननमैकर
तहैनैननुहींसबबात॥३६॥वाहीकौचितचटपटी॥धरतअट
पटेपाइ॥लपटबुझावतबीरकी॥कपटभरेउरआइ॥३७॥लाषिगु
रजनबिचकमलसौं॥सीसछुवायौस्याम॥हरिसनमुषकरिआर
सीहियेलगाईवाम॥३८॥पापारमहाउरदैनकौं॥नाइनबैठीआ
इ॥फिरिफिरिजांनिमहाउरी॥एडीमीडतजाइ॥३९॥तौहीनिरमो
हियहैसुजानु॥अनआपैआवैनही॥आयेआवतआव॥४०॥नि
कुननैननुकौकछु॥उपजीबडीबलाइ॥नीरभरेनीतिप्रतिरहैं
तऊनप्यासबुझाइ॥४१॥नहीपरागुनहीमधुरमधु॥नहीविका
सुइहकाल॥अलीकलीहीसौंबंध्यौ॥आगेकौनहवाल॥४२॥
लालतुम्हारेविरहकी॥आगिनिअपनुअपार॥सरसैबरसैनी
रहूंझरहूमिटैनझार॥४३॥दहदुलहियाकीबटैज्यौंज्यौंजो
बनजोति॥त्यौंसौंलषिसौतिसबै॥बदनमलिनदुतिहोति॥
॥सोरठा॥४४॥मंगलविंदुसुरंगुमुषससिकेसरि॥आडगुरु॥इक
नारीलहिसंगारसमैंकियलोचनजगत॥४५॥दोहा॥जगतज
नायौजिहिसकलसोहरिजान्यौनाहि॥ज्यौंआंषिनुसबदेषि

ये आषिन देषा जाहि।४४।पिय तिय हसि कै कह्यौ।लषे दीवे नौ
दीन।चंदु मुषी मुष चंद तें।नलो चंद सम कान।४५।कौं हर
सी पड़ीनु की।लाली देषि सुजान।४६।महाउर दैन कौं आप नै
ई विपाइ।४६।षिलन सिषये अलि नलो।चतुर अहेरी मार।कौं
नन चारी नैंन मृग।नागर नर नु सिकार।४७।रस सिंगार मंज
न की।कंजन गंजन दैन।अंजन रंजन हू विना।षंजन गंज
न नैन।४८।साजे मोहन मोह सौं।मोही करत कुचैन।कहा
करै उलटे परे।टौने लोने नैन।४९।याके उर औरे कछू।ल
गी विरह की लाइ।पजरै नीर गुलाब कें।पीय की बात बुझा
इ।५०।कहा लेहूगे षेल पै।तजै अटपटी बात।नेक हंसो
हीं है नई।सौहैं सौहैं षात।५१।सारी डारी नील की।ओट अचूक चुकै
कै न।मो मनु मृगु कर वर गहै।अहे अहेरी नैन।५२।दीर
घ सासन लेइ दुष सुष साय हि न भुलि।दई दई क्यों करत है
दई दई सकबुलि।५३।या अनुरागी चित की।गति समुझै न
ही कोई।ज्यों ज्यों बुडे स्याम रंग।त्यों त्यों उजल होइ।५४।तो ह
बदनु उघारि हूं।सुफल करौ सबु कोइ।राज सरोजन कै
परे।हंसी ससी होइ।५५।हौं मति सुष करि कांमना।तुमहि
मिलन की लाल।ज्वाल मुषी सी जरत लषि।लगनि अगनि
की ज्वाल।५६।सायक सम मायक नयन।रंगे त्रिबिध रंग गा
त।झषौ बिलषी जल जात दुरि।लषि जलजात लजात।५७।
मारी उर।किटरी बिथा।कहा षरी चलि जाहि।रही कराहि
कराहि अति।अब मुष आहि न आहि।५८।कहा नयो जो
बीछुरे।मो मन तो मन साथ।उडी जाउ कित हूं तऊ।गुडी उ
डाइक हाथ।५९।लषी लौने लोइननु कौं।कौइन होय न आ
जु।कौं न गरीब निवाजिबो।कित तु गेरति राजु।६०।सीत
लता रु सुवास कौं।घटै न महिमा मूरु।पीनस वारे जो तिज्यौ
सोरा जानि कपूरु।६१।कागद पर लिषत न बनै।कहत स
नेस लजात।कहिहै सब तेरौ हियौ।मेरे जीय की बात।६२।
जब जब वै वै सुधि कीजाय।तब सब ही सुधि जाय।आंषिनु
आंषि लगी रहै।आंष्यो लागी नाहि।६३।बधु तनये का दिन
कौं।कौं ता स्यौ रघुराइ।झूठे रुठे फिरत है।झूठे बिरद कहाय।
६४।कौं न सुनै कौ सौं कहौं।सुरति बिसारी नाह।बदा बदी

ज्योलितहै॥एवदरावदराह॥६५॥मैहूंजान्योंलोयननु॥जुरति
बाढिहैजोति॥कोहोंजानतिडीठिकौ॥दीठिकिरकढीहोति
॥६६॥णहिकिगांसओरिंगहैरहेअधकढेवेन॥देषिषिसोहैपि
यनयनअ॥कियेरिसोहैनेन॥६७॥मैतोसोकेवाकह्यौ॥तुजि
निहृनैपत्याय॥लगालगाकरिलोइननु॥उरमेंलाइलाइ॥६८॥
वरजीतेसरमैनकौ॥अैसेदेषेमैनहरिनीकेनेनानुतो॥हरनी
कैंनन॥६९॥थोरहीगुणरीझते॥विसराईवहवानि॥तुम
हूकांन्हमनोभये॥आजुकाल्हिकेंदानि॥७०॥कबकोटेर
तुदिनरटकौहोतुनस्यांमसहाय॥तुमहूलागीजगतगुरु
जगतनायकजगबाय॥७१॥अंगअंगनगजगमगति॥दीपसिषा
सीदेह॥दीयेबडायेहूरहै॥बडेउजारोगेह॥७२॥छुटीनसासु
ताकीझलक॥झलक्योजोबनअंग॥दीपतिदेहदुहूनमि
लि॥दिपतिताफतारंग॥७३॥सकुचिनरहीयेस्यामसुनिए
सतरौहैवेन॥देतरचौहैचितकहे॥नेहनचौहैनेन॥७४॥पत्रा
हीतिथिपाइए॥वाघरकैंचहूंपास॥नितिप्रतिपुन्योहीरहै॥अ
ननओपउजास॥७५॥बसिसकोचदसबदनबस॥सांचदि
षावतबाल॥सियज्योंसोधततियतनहि॥लगनिअगनिकी
ज्वाल॥७६॥जोंनजुगतिपियमिलनकी॥धुरिमुकतिमुह
दीनो॥जोलहीएसंगसजनतो॥धरकनरकहूकीन॥७७॥बम
कतमकहांसीससको॥फसककपटलपटानि॥पजिहिरीति
सारतिमुकति॥ओरमुकतिअतिहानि॥७८॥मोहूसोतजि
मोहदृगु॥चलेलागिउहिगैल॥छिनुछ्वाइछबिगुरडरी॥छि
लेछबीलेछैल॥७९॥मंजनकरिषंजननयन॥वेनीमोरत
बारां॥कुचअंगुली॥विविदावदे॥चितवततनकुमारा॥८०॥पाव
कसौनेननुलगै॥जावकुलागैपानालु॥मुकरहोक्रुगोनेक
मे॥मुकरविलोकोलालु॥८१॥रहतिनरएजयसाहिमुष
लषिलाषनकीफोजु॥जाचनिरषरउचलै॥लैलाषनिकमि
जा॥८२॥दायोसुसासचढाइलै॥आछीभांतिअयेरि॥जापेसु
सचाहतलायो॥ताकैदुषहिनफेरि॥८३॥तरबनकनक
कपोलदुति॥बिचबिचहीविकान॥लाललचमकतिचुन
चौकाचीनसमान॥८४॥मोहिद्योमेरोनयो॥रहतजामिलि
जियसाथ॥सोमनवांधिनसोंपिये॥पियसोतिनकोहाथ॥८

कहतनदेवरकीकवत॥कुलतियकलहउराय॥पंजरगतमं
जारढिग॥सुकज्यौंसुकतजाय॥६८४॥कुंजभवनतजिभवनकौं
चलियेनंदकिसोर॥फुलतकलीगुलाबकी॥चटकाहटचहूं
ओर॥६८५॥औरेंओंतिनयेबये॥बोसरचंदनुचंदु॥पतिविनुअति
पारतुविपति॥मारतुमारतुमंद॥६८६॥कोऊकोरिकसंग्रहौ॥
कोऊलाषहजार॥मोसंपतिजदुपतिसदा॥विपतिविदारण
हार॥६८७॥चलनपावतनिगमभगु॥जगउपज्यौअतित्रासु
कुचउतंगगिरवरगह्यौ॥मैनामैनमवासु॥६८८॥त्रिवलीना
भिदिषाइकरि॥सिरुटकिसकुचिसमांहि॥अलीगलीकीओ
टकैचलीभलीविधिचाहि॥६८९॥देषतिबुरेकपूरज्यौं॥उपैजा
इजिनलाल॥छिनछिनजातिपरीषरी॥छीनछबीलीबाल
॥६९०॥हसिऊतारिहीयतेदई॥तुमजुतिहिदिनलाल॥राषती
प्राणकपूरज्यौं॥वहैचुहटनीमाल॥६९१॥पैजसुधादाधितक
ला॥वहलषिदीठिलगाइ॥मनोंअगासअगस्तियो॥एकैंक
लीलषाइ॥६९२॥मदरांनेतनगौरटा॥ओपनओडलिलाट॥हु
ग्रौदेइवलाइदृग॥कैरैगवारिसुमार॥६९३॥तन्त्रीनादकवित्तर
ससरससरागरतिरंग॥अनवूडेवूडेतरे॥जेवूडेसबअंग॥६९४॥
सहजसचिक्कनस्यांमरुचि॥सुचिसुगंधसुकुमार॥गनतुन
मनुपथअपथुलषि॥विथुरेसुथरेबार॥६९५॥मुदतिदुराइ
दुरतिनही॥प्रगटकरतरतिरूप॥छुटैपीकऔरैउगी॥लाली
ओठअनुप॥६९६॥चेईगडिगाडैपरी॥उपट्योहारुहियेन॥आन्यौ
मोरिमतंगमनु॥मारिगुरेरनमैंन॥६९७॥निकनकुरसीविरह
फर॥नेहलताकुम्हिलाति॥नितनितहोतहरीहरी॥षरीफ
लरतिजाति॥६९८॥हेरिहिंडोरेगगनतें॥परीपरीसीटुटि॥धरी
धायपीयविचहीकरी॥षरीरसलूटि॥७००॥नैंकहसौंहीवांनि
तजिलष्यौपरतमुषनीठि॥चौकाचमकनिचौधमैं॥परतचौं
धसीदीठि॥७०२॥मकराकृतगोपालकैं॥सोहतकुंडलकांनि॥मनो
धस्यौयधरसमरड्यौढीलसतनीसांन॥७०३॥केसरिकेसरि
क्यौंसकैचंपकुकितकुअनूप॥गातरूपलषिजातुदुरि
जातरूपकोरूप॥७०५॥मोरियनिवनकुटीधनुष॥बधिकुध
मरूतजिकांनि॥हनततरुणमृगतिलकसरसुरकजा
लिनरितांनि॥७०६॥नीकोलसतलिलाटपर॥टीकोजटतज

यश्छबहिबिढावतुरविमनै॥ससिमंडलमेंआइ॥६॥जेतीसंपति
कृपनकैतितीसमतिजोरि॥बढतजातज्योंज्योंउरज॥त्यौंत्यौंहोत
कठोरा॥आलसतुसेतसराढप्यो॥तरलुतस्यौनाकोंनपस्योमनु
सुरसरिसलिला॥रविप्रतिबिंबविहान॥७॥हमहारीकैकैहहा
पाइनपास्योप्योरा॥लेहुकहाअजहूंकिये॥तेहतरेरेत्योरा॥८॥स
तरत्रौंहरुषेवचन॥करतिकटिनुमनुनीठि॥कहाकरौकैजा
तिहरिहेरिहसौंहादिठि॥९॥बाहिलषेलोइनलगैं॥कौनजुव
तिकाजोति॥जाकेतनकीछांहढिग॥जोन्हछांहसीहोति॥१०॥
कहाकहौंवाकीदसा॥हरिप्रानुकेइस॥बिरहज्वालजरिबौ
लषैमरिबौभईअसीस॥११॥ज्यौंज्यौंजोबनजेठदिन॥कुचमिति
अधिकातिजाति॥त्यौंत्यौंछिनकटिछिपा॥छीनपरतिनितिजाति॥१२॥
तेहतरेरेत्यौरकरि॥कतकरीयततहगलोल॥लीकनहीयहप
ककी॥श्रुतिमनिझलककपोल॥१३॥नैंकनजानीपरतिअ
ति॥पर्यौबिरहतनुछाम॥उगितिदियेलौंनादिहरि॥लायेनु
म्हारेनाम॥१४॥पानतलालीचालीनिसा॥चटकालीधुनिकान॥रतिप
लीआलीअनत॥आयेवनमालीन॥१५॥सोवतसुपनेंस्यांमघन॥मि
लिहिलिहरतवियोग॥तबहींटरिकितहूंगई॥नींदौनींदनुजोग॥१६॥
कैसैंछोटेनरनुतैं॥सरतबडेकेकाम॥मढ्यौदमामौजातुक्यौं॥क
हिचुहाकेचाम॥१७॥संपतिकेसकुदेसनर॥नवततुहूंनइवा॥नि॥बि
नवसतरकुचनीचरन॥नरमबिजैकीहानि॥१८॥कहतसबेकबि
कमलसे॥मोममतननयपानु॥नरकुतइनबियलगत॥उपजतबि
रहकृसानु॥१९॥हरिहरिवरिवरिउवतअति॥करिकरिथकाउपा
इ॥वाकोजुरुबलिबेदज्यों॥तोरसजाइतेजाइ॥२०॥यहबिवाकोजु
रुबलिबैं॥नसतगुनराषिकै॥जगतबडोजसुलेहु॥जिरीबापमतु
रजाइ॥२१॥आयसुंदरसनुदेहु॥२२॥बियसौतिनुदेषतदईअपने
हीयतेलालु॥फिरतिउहडहीसबनमैं॥उहीमरगजीमाल॥२३॥
छलाछबीलेलालकौ॥नवलनेहलहिनारि॥चाहतिचबतिल
इउरापहरतिधरतिउतारि॥२४॥नितसंसौहंसौबचतु॥मनौसुइ
हिअनुमानु॥विरहअगनिलपटनुसकै॥झपटनमीचुसिचानु॥
२५॥पापकोजतनअनेककरि॥नैकनछांडतिगैल॥करापुराइ
रासुलगमितिरीचाहचुरैल॥२६॥घालाजगहोवेकाजकितघेरि
रहेघरजाहि॥गोरसचाहतफिरतहो॥गोरसचाहतनाहिं॥२७॥

सुघरा निवारिये। कलित ललित अलिपुंज। जमुना तीरत मालत
सा मिलत मालती कुंज॥४८४॥ उनहरकी हसि के इतौ इन सौंपी मु
सुकाय। नैन मिलै मन मिलि गये दोऊ मिलवत गाय॥४८५॥ पर्यो
जोर विपरीत रति। रुपी सुरत रन धीर॥ करत कुलाहल किंक
नी गह्यौ मौन मंजीर॥४८६॥ विनती रति विपरीत की। करी परसि
सि पिय पाइ॥ हसि अनबोलें ही दीयौ। ऊतरु दीयौ बताइ॥४८७॥
बैठि रही अति सघन बन। पैठि सदन तन माह॥ देषि दुपहरी जे
ठ की। छांहौ चाहति छांह॥४८८॥ सकत न तुव ताते बचन। मो रस
को रस षोय॥ षिनु षिनु औटे षीर ज्यौं। षरौ सवादिलु होय॥४८९॥ के
हि लहि कौं न सकै दुरा। सौ न जाइ मैं जाइ॥ तन की सहज सुबसु
तन। दीतौं जोन बताइ॥४९०॥ बाले की बातें चली। सुनत सषीन कै
टोल॥ गोयें हू लोयन हसत। बिहसत जात कपोल॥४९१॥ सुनु सुकैं
बातौं बनैं। ऊषौ लई उघारि॥ हरा हरी अरि हरि अजौं। धरि धरि
हरि ही यनारि॥४९२॥ आये आपु भली करी। मेटत मान मरोर॥ दु
रि करौ यह देषिहै। छला छिगुनी पांच्छोर॥४९३॥ मेरे बुझत बात
तु कत बहरावति बाल। जग जानी विपरीत रति। लषि बिंदु
ली पीय भाल॥४९४॥ फिरि फिरि बिलषी है लषति। फिरि फिरि लै
त उसास॥ सांई सिर कच सेत ज्यौं। बीत्यौ चुनत कपास॥४९५॥ हु
कि उगति सी चलि बहुका। चितई चली निहारि॥ लिये जाति चित
चोरटी। वहै गोरटी नारि॥४९६॥ करी विरह ऐसी तऊ। गैल न छाडतु
नीचु॥ दीने हूं चसमा चषनु। चाहै लहै न मीचु॥४९७॥ जो वाके तन
की दसा। देष्यौ चाहत आपु॥ तौ बलि नेक बिलोकिये। चलि अच
का चुपचापु॥४९८॥ जटित नील मनि जगमगति। सीक सुहाई ना
क॥ मनहु अली चंपक कली। बसि रस लेतु निसांक॥४९९॥ फेरि कछु
करि पौरि तें। फिरि चितई मुसकाइ॥ आई जावन लेन जीय। नेहै
हि चली जमाइ॥५००॥ जदपि तेज रौहाल बल। लगी न पल की बा
रा॥ तौ ग्वैडौ घर कौं भयौ। पैंडौ कोस हजार॥५०१॥ पूस मास सुनि
सषिनु पै। सांई चलत सवार॥ गहि कर बीन प्रवीन तिय। राग्यौ राग म
लार॥५०२॥ जप माला छापैं तिलक। सरै न एकौ कांम। मन कां
चै नाचै वृथा। सांचे राचै राम॥५०३॥ बन तन कौं निकसत लसत
हसत हसत इत आइ॥ दृग षंजन गहि लै गयौ। चितवनि चौंपु
लगाइ॥५०४॥ मरनु भलौ बरु बिरह तैं। यह बिचार चित जोइ॥

मरणमिटैदुषएककौ॥विरहहूंदुषहोइ॥४७९॥घरघरडोलतनुज
नुरजाचितजाइ॥दीएलोभचसमाचषनु॥लघुपुनिवडौलषाइ॥
॥५०॥हरिपिनवोलीलषिललनु॥निरपिअमिलसगसाथु॥आपिन
हीमेहसिधयौ॥सीसहाथेधरिहाथ॥५१॥कोजानेकैहैकहा॥व्रज
उपजिअतिआगि॥मनलागौनैननुलगै॥चलौनमगमलगलां॥नि॥
पटलैवुनेकीचलिजातजि॥जितजलकेलिअधीर॥कोजतिकेस
रिनारसै॥तिततितकेसरिनीर॥५३॥छिरकेनाहनवोढहग॥करपि
चकीजलजोर॥रोचनरगलालीभई॥वियतियलोचनकोर॥५४॥क
हालेडैतेहगकरी॥परेलालुवेहाल॥कहैमुरलीकापीतपटु॥कि
हूंमुकटवनमाल॥५५॥राधाहरिहरिराधिका॥वनआयेसंकेतदं
पतिरतिबीपरीतिसुषासहजसुरतहूलेत॥५६॥चलतपाइनिगु
नीगुनी॥धनुमनिमुत्तीयलाल॥भेटनयेजयसाहिसौ॥भागुचा
हियतुभाल॥५७॥जिसअपजसदेषतनही॥देषतसावलगात॥के
हाकरोंलालवनरेवपलनैननचलिजात॥५८॥नषसषरूपनरेष
रात्रि॥मोगमुसकानि॥तजतनलोचनलालची॥एललचौहीवानि॥
५९॥छुटैछिगुनीपहूंचौगिलत॥अतिदिनतादिषाइ॥वलिवामन
कोव्योतसुनि॥कोवलितुम्हेपत्याइ॥६०॥वेनैनानेकनमानही॥कि
तौकह्यौसमुझाइ॥तनमनहारेहूंहसै॥तिनसेकहावसाइ॥६१॥मे
हनमूरतिस्यामकी॥अतिअद्भुतगतिजोइ॥वसतसुचितअंतरत
ऊप्रतिविंबतजगहोइ॥६२॥सोरग॥मैसमझ्यौनिरधाररयहजग॥
कांचोकाचसो॥एकैरूपअपार॥प्रतिबिंबतलषियतजहां॥६३॥ल
टकिलटकिलटकतचलतलटतमुकटकीछांह॥चटकभरयौन
टुमिलिगयौ॥अटकभटकवटमांह॥६४॥मलिनदेहवेईवसन॥
मलिनविरहकेरूप॥पीयआगमऔरेचढी॥आननवोपअनूप॥
६५॥रगरातेरातेहीए॥प्रीतमलिषीवनाइ॥पातीकातीविरहकी॥छा
तीरहीलगाइ॥६६॥लाललअलौलिकलरिकई॥लषिलषिसषीस
हाति॥आजुकाल्हिमैदेषियतु॥उरउकसोंहींभांति॥६७॥विलषि
उलकौंहैचषनु॥तियलषिगवनुवराइ॥पियगहवरिआयेहायो
राषीगरेलगाइ॥६८॥प्रतिविवतजयसाहिदुति॥दीपतिदर्पनधाम
सवजगुजीतनकोकरयौ॥कायव्यूहमनोकाम॥६९॥वालकहाल
लीभईलोइननकोइनमांह॥लालतुम्हारेहगनकी॥परीहगनमैं
छांह॥७०॥तरुणकोकनदवरुणवर॥भयेअरुणनिसिजागि

वाहाकेअनुरागदृगा।रहेमनौंअनुरागु।७४।चलचलतलौलैचले
सवसुषमंगलगाइ।।ग्रीषमवासरसिसिरनिसिप्यौमोपासवसाइ।
७५।तउअतुअटाननहळपस्यौ।।सठमतिआगेजांम।।नयोवासुचव
मकौ।रहेकामवेकाम।।७६।।वेसरिमोतीदुतिलफलकपरीअधर
परआइ।चूनौहोयनचतुरतीय।।क्योपटुपोछ्योजाइ।७७।आवत
जाततनतानियतुतिजहितजिसियरान।।घरहजवाईलौघट्योषरो
पोषदिनमांनु।७८।।चितुवितुबचतुनरहततहिं।।लालनदृगद
रजोरसावधांनकेबटपरा।एजागतकेचोर।।७९।।विकसितनव
मल्लीकुसुम।।निकसितिपरमलपाइ।।परसिपजारतविरहहिय
वरसिरहेकीवाइ।।८०।।गोपअथांईनतेउमैगोरजछाईगैल।।चलि
बतिअलिअभिसारकी।भलीसकौंपईसैल।।८१।।पहूंबतिउहि
रएसुनटलै।।रोकिसकेसवनांहि।।लाषनहूंकीनीरमैआपउ
हीचलिजाइ।।८२।।सरससिलचितुरंगकी।।करिकरिअमितउवा
ना।गोइनिवाहइजातिए।।मिलियेमचौगांनु।।८३।।हसिहसिहेरतिन
वलतियामदकेमदौंमदाति।।चलकिचलकिबोलतबचनलल
लकिलकिलपटाति।।८४।।मिलिचंदनवेदीरही।।गोरेमुहन
लषाइ।।ज्योंज्योंमदलालीचढे।।त्योंत्योंउघरतजाइ।।८५।।जहां
जहांगटोलप्यो।।स्यांमसुभगसिरमौर।।विनहूंपियछिनुगहि
रहतदृगनुअजौंवहगौर।।८६।।रंगसुरतरंगपियहियेलगीजगी
सवराति।।पैडेपैडेपरठुठुकि।।केअैडभरीअैडाति।।८७।।लालन
लहिपायेदुरैचोरीसौंहकरैना।।सीसचढेपनिहासगटया।।कहेपु
कारैनैन।।८८।।तुरतसुरतकैसेदुरत।।मुरतनैनजुरिनागिडेड़ा
देगुनरावरे।।कहैकनौडाडीगि।।८९।।मरकतभाजनसलिलगत
इंदुकलाकेवेष।।झीनझगामैझलमलै।।स्यामगातनषरेष।।९०।।
पालसुआरेसोतिकैसुनिपरनारिविहार।।भोरसुअनरसुरिस
रता।।राफधिकइकवार।।९१।।दुरतनकुचविचकंचुकी।।सुपरास
दीसेत।।कविअांकनकेअरथलौंपगटदिषाईदेत।।९२।।न
नईजुछबितनुवसनमिलि।।वरनिसकेसुनिवेनआगनवोप
आगीदुरा।।आंगीआगदुरैन।।९३।।सोनजुहीसाजगमगातिअं
गअंगजोवनजोति।।सुरगकसुंभीकंचुकी।।दुरगदेहदुतिहो
ति।।९४।।डीठिवरतबांधीअटनुचढिधावतनडरात।।इतहितउ
तहिचितदुहूंनकौ।।नटलौंआवतजात।।९५।।कटकचटतउत

रतअटा।नेकनपाकतदहै।जईरहैनटकौवटा।ऋटकीनागर
नेहा।८३।लोजलगेहरिरूपकौ।करिघाटिजुरिजाइहै।इनवैची।
विधिही।१।लोइनवडीवलाइ।८४।चिलकचिकनइचटकसैं
लफतिसटकलौआइ।नारिसलोनीसांवरी।नागनिलौंडसि
जाइ।८५।तोरसराध्यौ।ओनवसा।कह्यौकुटिलमतिकूर।जीभ
निवैरीक्यौंलगै।वैरीचापिअगूर।८६।जुरेदुहूनकेद्रगझम
किरुकेनझीनैचीर।हलुकाफौजहरौलज्यौं।परैगोलपरभी
र।८७।केसरकेसरिकुसमकै।रहेअंगलपटाइ।लगेजानिनष
अनुषला।कतवोलतअनपाइ।८८।द्रगमिहचतमृगलोचनी।भ
स्योउलटिभुजवाथ।जानगईतियनाथकै।हाथपरसहीहाथ
।८९।बडेनहूंजतुगुनबिनु।बिरदवडाईपाइ।कहतधतु
रेसोकनक।गहैनौघडौ।नजाइ।९०।कनककुरकनतेसौगुनै
।मादकताअधिकाइ।उहिषाइबौराइयतु।इहपाएहीबौराइ
।९१।जितीरथहरिराधिका।तनदुतिकरिअनुरागु।जिहिव्र
जकेलिनिकुंजमग।पगपगहोतपयागु।९२।षिनषिनमैंघटक
तिसुहाय।घरीनारमेजात।कहिजुचलीवीनुहीचितौ।औवन
हीबिवबात।९३।जोंनआयेसहजरंग।विरहदुवेरेगात।अबहि
हीकहीचलाईयत।ललनचलनकीबात।९४।अपनेकैरयु
हिआपुहगिहियपहराईलाल।नौलसरीऔरेचढी।वोलस
रीकीमाल।९५।नैईलगनिकूलकीसकुच।बिकलभईअकुल
ाइ।दुहूंवौरऐचीफरत।फिरकीलौदिनजाइ।९६।इततैंउतउ
ततैंइतै।छिननकहूंठहराति।जकुनपरतचकरीभई।फिरि
आवतफिरिजाति।९७।निसिअधीयारीनीलपटु।पहरिचली
पियगेह।कहेदुराईक्यौंदुरै।दीपसिषासीदेह।९८।रहीठाबुठादु
सुगहैंसिसिहरिगयौ।नसत्यामुस्योनमनुमुरवानुचुमिनैं।उर
निचपिचूरत्यौ।सोहतअगुगपायइकौ।अनवटजस्योजराइ
जाल्योतरिवनदुतिसुवरि।परस्योतरनिमनुपाइ।१००।जंघजुगल
लोयननिरैकरोमनोविधिमैन।केलितरुनदुषदेनुए।केलि
कलासुषदेन।१०१।रहीयकरिपाटीसुरिस।नरैनौहचितनैन।
लषिसयनैतीयआनरत।जगतहूंलगतिहीयेन।१०२।कियहू
पलुचितुचाइलगु।बजिपायलतुवपाइ।पुनिसुनिसुनिमुष
मधुरधुनि।क्यौनलालुललचाइ।१०३।लीनेउसाहससहसाकी

नेजतनहजासा।लोइनलोइनसिषतनुपैरनिपावतपास।१७।आप
टकोढिगकतटापियत।सोनितसुनगसुनैषाहदरदछविदेत।
यह।सवरछतकोषा१५।नाहगरजिनाहरगरज।।वोलुसुनायो
ढिरिफसोफोजभैवंदिविन्व१।हसोसवनुतनुहेरि१।।१।तकोजैंधि
तसोइतरे।।जिहिपतितनुकेसाथा।भैरेगुणऔगुणगणनुग
नोनगोपीनाथा।१७।सोरठा।मोहदीजैमोषज्यों।अनेकअधमनु
दयो।जोवांधेहातोषु।तोवाअपनेगुननु।१९।दोहा।औधाईसी
सासुलषि।विरहवरनिविललातु।।विचिहींसुकिगुलावगे।।
छीटोछुईनगातु।।२१।तजिसंकसकुचितनचित।वोलतवाकु
कुवाकु।दिनछानदांछाकोरहत।छुटतुनछिनुछविछाकु
२१।फिरिफिरिवुझतिकहिकहा।कह्योसावरेगात।कहाकर
तदेषेकहा।अलीचलीकोवात।२२।ननागरितनुमुलकुल
हि।जोवनआमिरजोर।घटिवटितेंवटिघटिकरमाकरीऔर
कोऔर।२३।मृगनेनीहगकाफरका।उरउछाहतनफूल।।वि
नहीपायआगमउमगि।यलटनलगीदुकूल।२४।रहेवरोगे
मेमिलत।पायप्रानुकेईसु।आवतआवतकीनई।विधिका
घरीघरीसु।२५।२।चिवंदोकरजोर५।सुनैस्यांमकेवैन।नपहसो
हैसवनुको।अतिअनषोहेनैना।२६।होहाबैराविरहवस।कैवौ
रोसवगाउ।कहाजानिएकहतहो।ससिहासातकरनांउ।२७।अ
नीवडीउमडीलषे।असिवाहकजटभूप।मंगलुकरिमांन्योहि
ये।तोमुहमगरूप।२८।सोवतजागतसपनविस्रारसरिसचैनकु
चैन।सुरतिस्यांमघनकीसुरति।विसरैंहूंविसरैंना।२९।संगतिसु
मतिनपावहा।परेकुमतिकेंधंध।राषहूमेलिकपूरमें।हीगनहै
तसुगध।३०।वडेकहावतआपसो।गरुवेगोपीनाथ।तोवदिहै
जोराषिहै।हाथनुलषिमनुहाथ।३१।सोरठा।कोउअंसुवूंद
कसिसाकरवरुणसजल।कीनेवदनुनिमंद।हगमलिंगडारै
रहत।३२।दोहा।तजीसरदराकासुसी।करतक्योंनचितुचेतु
मनोमदनछितिपालको।छाहगीरुछविदेतु।३३।टरैंटारतै
टीटरतहूंजैटारटरैन।क्यौआननहैआंनसौ।नैनालगतननै
ना।३४।सोवतलषिमनुमांनुधरि।ढिगसोयोप्योआइ।रहीसप
नकीमिलनिमिलि।पीयहायसौलपटाइ।३५।जोन्हनहीयहत
मवहै।कियेजुगतनिकेतु।होतुउदोससिकैंभयो।मांनहूससि

हरासेतु॥६५१॥जानु जातु वितु होत है॥ज्यौं ज्यौं जीय मैं सतोष॥हो तुहो
तु ज्यौं हो इत्यौ॥ होइ घरी मैं मुष॥६५२॥घात न लषन अंजन दृग नु पप
गनु महा जुरररगु॥ नहीं सो ता को सा जियतु॥ कहि पहो को अगु३
७०॥पायत रुनि कुच उचु पदु॥ विरम ग पो सनु गंडा॥ छुटई गो रुरहि
है वहै जु हो मोल छवि ना॥६५४॥नाति प्रति प कत हार हत वेस
वृरस मनु पकावहि यत जुगल किसोर लषि लोचन जुगल अने
का॥६५५॥मन धरति मेरो कह्यौ॥ तू आपन इ सयान॥ अहे परनिपरि
पेम की॥ परह थपारिन प्रान॥६५६॥हरि की जति तुम सों इहै॥ विनती
वार हजार॥ जिहि तिहि भांति उस्यौ रहौ॥ परस्यौ रहै दरवार॥६५७॥न
परेषा सो ह इन अ अल सौ हैं सब गात॥ सोहैं हो तन नैन पतु मैं सैं
है कित पात॥६५८॥जो हत चेरी आवरु उलटि॥ मोर मोरि सुहु मोरि
ना बिना बिना तरि गई॥ दिठि दिठि सो जोरि॥६५९॥रस का सी रुष स
सि मुष॥ हसि हसि बोलत वैन॥ गूढ़ मानु मनु क्यौं रहै॥ भये बूट रंग
नैन॥६६०॥जिहि निदा घदु पहरि रहइ॥ तरस माघ की राति॥ तिहि उ
सीर की रांवटी॥ घरी आवटी जाति॥६६१॥रही दही डीठ गधरी॥ न
री मथनी यावारि॥ फेरि ति करि उलटी रई॥ नई बिलोवनि हारि
॥६६२॥देवर फूल हनै जु सु उठे रषि अंग फूलि॥ हसी करत औष
दि सषि नु देह दहो रनु भूलि॥६६३॥फूले फदकत लेफरी॥ पल
कटाछ करवार॥ करत बचावत बियनयन॥ पाइक घाइ कहजार॥६६४॥पनस्ला हा रु हिये लसै॥ सन की बेंदी भाल॥ राषत पे
त षरी षरी॥ परि कररोजनु वाल॥६६५॥लई सो हसी सु मन की॥ तजि
मुरली धुनि आन॥ कायेरहति निति राति दिनु॥ को मनु लागो कान॥६६६॥प्रतिमा नहि मुकत ई॥ किये कपट चित कोटि॥ जो गुन ह
तो राषिए॥ आंषिन माफि अगोटि॥६६७॥गिरि ते उचे रसिक मन॥
बुडे जिहां जहाद जार॥ बिहे सदा पसु नरन कों॥ पेम पयो धि पगा
र॥६६८॥नाक कक उत्तरो हौ नयौ॥ कछु कूपस्यौ तरआ इ॥ सापिह
रा के मसि हियो॥ निस दिनु हिरत जाइ॥६६९॥गली अधेरी सांक
री॥ भोनट नैरा आंनि॥ परे पीछ्छ्ने परे सपर॥ दो ऊ परसि पिछानि
॥६७०॥कहि पठई जियभांवती॥ पिय आवन की बात॥ फूली आं
गन मैं फिरै॥ आंग न आंग समात॥६७१॥जिन दी देषे वे कुसुम॥ गई
सु विति वहार॥ अब अलि रही गुलाव मैं॥ अपत कटीली डार॥
॥६७२॥मैं बरजी कै वार तू॥ इत कत लेत करोट॥ पषरी लगे गुलाव

कोपरिहैगातघरोटाप६०॥नीवीएअनीवीनिपयादि६कुहालौदै
रि॥करिकैचैनीवेदयो॥मनुकुलगाकपकोरि॥प६०॥स्मरिउदित
हूंमुदितमन॥मुखसुपमोकाश्रो२॥चितैरहतचहूंवोरतै॥निहुरे
लेचषनुचकोर॥६१॥स्वेदसलिलरोमकुचवा॥गहिदुलहीअस
नाथ॥दियोहियोसंगहाथकोहथलेपेहाथ॥६२॥दछिनपिय
केवासबसा॥विसराईतियआनि॥एकवाषरिकेविरहलागी
बरसविहानि॥६३॥यालबेलिसुषीसुषदाइ॥हिरूसारुषघाम
फेरिउहउहीकीजिए॥सुरससीचिघनस्याम॥६४॥चितुतरसत
मिलतनबनतु॥बसिपरोसकेवास॥छातीफाटीजातिसुनि
टाटीवोटउसास॥६५॥जालरंध्रमगुअंगनुकौ।कछुवसासससौं
पाइ॥पीठिदापजगसोरह्यो॥डीठिकरोषालाइ॥६६॥परतियदोष
पुरानसुनि॥लषीमुलकिसुषदानि॥कसकरिराषीमिश्रहूंमुह
आईमुसकानि॥प्रानपानकरिआपने॥पानधरेमोपानि॥६७॥सिर
जतनुससिररितु॥सहिविरहनितनताप॥वसिवेकोयाषमस
दिननु॥परयोपरोनुपापु॥६८॥सोहतुसंगुसमानसौं॥यहैकहैस
वलोगु॥पानापीकओवनुवनै॥काजरनौंननुजोगु॥६९॥तुर
हितौसषीलैपौ॥चटिनअटावलिवाल॥सबहिनुवीनहीससि
उदैदाजतुअरघअकाल॥७०॥दीयोअरघुनीचैचलौ॥संकटु
भानहिजाइ॥सुचितीकैऔरोसबै॥ससिहीविलोकौआइ॥७१॥
ललितस्यांमलीलाललनु॥बढीचिवुकछविदुन॥मधुछाक्यौ
मधुकरपयौं॥मानौंगुलाबप्रसुन॥७२॥सबैसुहाएईलगौ
बसेसुहाईगांम॥गोरेमुहबेदीलसै॥अरुणपीतसितस्यांम
॥७३॥लयेवटऊनेहतजि॥वादिवकतवेकाज॥७४॥मानुकर
तिवरजतिहौ॥उलटिदिवावतसौंह॥करारिसौंहीजाहिगी॥स
हजहसौंहीभौंह॥७५॥तियतिथितरुणकिसोरवय॥पुन्यकाल
समदोनु॥काहूपुन्यनपाईयतु॥वैससंधिसंकोनु॥७६॥नग
नवेतैरहे॥छतहूअछतसमांन॥अलिअनएतिथियैमलौ॥प
रेरहैतनप्रान॥७७॥सवैहसतकरतारदै॥नागरतौकौनांमप
योगारघुगुनकोवसता॥गयेगवारइगांव॥७८॥जातिमरीविछु
रीधरी॥जलसफरीकीरीति॥छिनछिनहोतषरीषरी॥अराजर
यहप्रीति॥७९॥पायप्राणनुकीपांहतैं॥करितजतनुअतिआपु
जाकीदुसहदसापरयो॥सौतिनहूंसंतापु॥८०॥अहेकहैनकहा

कह्यौ।तो सौनंदकिसोर।वडवोलौ वलिहौ तिकति वडेहगन
केजोर।६९१।दीयौजुपायलपियषतुमै।चैलतफागुषियाल।व
टतहूं अतिपारसुनै।कादतवनतगुलालु।६९२।वहकावडाई
आपनी।कतरावतमनिमूला।विनुमधुमधुकरकेहीयेगडेन
गुडहरफूल।६९३।आउडदैआलेवसन।जाडेहूंकीराति।साहस
ककेंसनेहवस।सषीसवैढिगजाति।६९४।मैतपाइचेतापसौ
राष्योहीयोहमांम।मतिकवहूंकआपईहांमपलकुपसीजाति
स्यांम।६९५।सवअंगकरिराषीसुघर।नाइकनेहसिषाइ।रस
जुतलेतिअनतगति।पुतरीपातुरराइ।६९६।सुनतपथिक
मुहमाहनिसि।चलतिलुवैउहिगांम।विनुवुझेविनुहीक
है।जियतविचारीवांम।६९७।अनतवसेनिसिकीरीसनुउर
वरारही।विसेषि।तऊलाजआईझुकत।षरेलसौहेदेषि।६
९८।सुरंगमकरसोतिपगनिरषिरहीअनषाइ।६९९।मानहू
मुहैदिषरावनी।दुलहिकरिअनुराग।सासुसदनुमनुलल
नहूसौतिनुदीयौसुहाग।७००।कतसकुचतनिधरकफिरै
रतियौषोरीतुमैंन।कहाकरौजोजाइपालगैलगौहैनैन।७०१।
आपुदीयौमनुफेरिलैपलटैदीनौपीठि।कौनचालयेहरा
वरीलालुलुकावतिदीठि।७०२।गोपीनसंगुनिसिसरदकी
रमतरसिकुरसरास।लहाछेहअतिगतिनुकी।सवनुल
षेसवपास।७०३।स्यांमसुरतिकरिराधिका।तकतितरुणी
जाता।अनुसुवनकरतीरोसकौ।षिनुकुपरोहौनीसा।७०४।
गोपीनुकेंअसुवनुजरा।सदाअसोसअपार।डगरडगरनै
केरही।वगरवगरकेंवार।७०५।दुचितैचितहलतिनचलति
हसतिनझुकतिविचारि।लषतिचित्रपिऊलषि।चितैरहीचि
त्रलौनारि।७०६।कनदेवोसौप्योससुर।वहूथुरहथीजानि
रूपरहचटैलगिलग्यौ।मांगनसवजगुआनि।७०७।निरषि
नवोढानारितन।छुटतलरकईलेस।भौप्यारोप्रीतमतिय
नुमनहूंचलतपरदेस।७०८।जौनपियाहियमेवसै।नषरेष
ससिनालौ।नलौदिषायौआइयहहरिहरूपरसाल।७०९।
तियतियहियजुलगीचलतु।पियनषरेषषरौट।सुकनदे
तनसरसई।षोटिषोटिषतषोट।७१०।सीसमुकटकटिका
छनी।करमुरलीउरमाल।इहवानकमोमनसदावसो।

विहारीलाल॥१॥ल्ककुटीमटकनपीतपट॥चटकलटकताव
ला॥चलवषचितवानिचोरि चितुल्लीयोवा हारीलाल॥२॥सघ
नकुंजघनघनतिमरुअधिकअंधरीराति॥तऊनदुरिहैसं
गुपहद्दीपसिषासीदेह॥३॥चारथुसुकृत्तुनश्रमसघथा॥दिषि
विहंगविचारि॥वाजपराएपांनपरितुंपंछीहीनमा॥रिषा॥सं
गतिदोषलगैसवनु॥कहेतसाचेवैन॥कुटिलवंकनुवसं
गभये॥कुटिलवंकगतिनैन॥पातरीकोरगोरेवदन॥वठीष
रीछविदेह॥षुालसतिमनोविजुरीकीये॥सारदससिपरिवेषु
॥चितवनितौरैनायकी॥गोरेमुहमुसकांनि॥लागनिलट॥
किअलीगलैंचितपटकतिनीतअनि॥७॥हिवेहीमोघी
सुगथातनघरविनिसांक॥जिहपहरेजगदृग॥८॥सति॥ल॥
सतिहसतिसानांक॥९॥हरिछविजनजवतेपरेतवतेछिनु
विछुरैन॥भरतडरतवूडततरत॥रहतघरालोनैन॥१०॥मार
सुमारकरैडरीमरीमरिहिनमारि॥सीचिगुलाबघराघरा॥अ
रावराहिनवारि॥११॥केहूसनवातनलगै॥था केभेदउपा॥इ
हगदिटगटगटवैसुचिलि॥लोजैसुरंगलगा॥१२॥तीहीकों
छुटिमानयो॥देषतहीव्रजराज॥१३॥राघरीकलोषानुसी॥म
नुकरैकोलाज॥१४॥सषासोलिगोपालकै॥उरगुंजनकीमाल
॥वाहरिलसतिमनोपियेदावानलकीज्वाल॥१५॥गहलीगरवु
नकीजिये॥समयेसुहागहिपाइ॥जियकीजिवनिजेवसो॥मो
हनछाहसुकाय॥१६॥हहिहिन्ना॥३॥कहिनरुषो
होवेन॥जकितथकितवेतचितहोतकततिलोछेनैन॥१७॥पात
उपरवसोतिनुसजे॥लषनवसनसरीर॥सवैमरगजैमुहकरा
इहीमरगजैचीर॥१८॥गदरथनोवरुनीअलकचितवनिमोह
कमान॥अघवकीईहीचेदेतरु॥नुरगमुतान॥१९॥तआव
तवलिजातउत चलीछसातकहाय॥चढीहीडोरैसेरहै॥ला
गीउसासनसाथ॥२०॥डरनउरैनादनपरैहरैनकाल विपा॥
कुछिनकुछाकिउछकैनफिरि॥घरोविषमुछविछाकु॥२१॥
रमनकहौहविरमनकौरतिविपरितिविलास॥चितईकरि
लोचनसतरासलजसरोजसहास॥२०॥चितिसाचितवनि
तेजईवटअलसायफिरिगड्फकनिकोमगनयना॥दृगनुल
गनिपाला॥३॥२॥नरकीअरुनलनारकी॥गतिएकैकरिजोइ॥

नेअरुरहेअतिसनेहसोपागि।तनककचाइदेतदुषसरनलोमु
षलागि॥५९१॥विषमवृषादितकातृता।रहेसवेजलसेगधिअमितु
अपारुपगाधुजलुमारोंमुंउयपयोधि॥५९२॥नकरुनसबजगकह
तुकतबिनुकाजलजात॥सोहैकाजेनैनजौंसांचोसौहैघात॥५९३॥
रहिहैचंवलपांनप।कहिकौनकाअगोट।ललनचलनकावा।
वधरी।कलनपलनकीवोट॥५९४॥जोचाहतुचटकनघटामैलो
होइनमितरजराजसुनछवाइतौ।नेहचीकनौंचित॥५९५॥कोरि
जतनकाजेतउनागरनेहदुरैना।कहेदेतचितचीकनौंनईरुषा
ईनेन॥५९६॥लालतुम्हारेरूपकी।कहोरीतीयहकौंन।जासौंला
गपलकदृगलागतपलकपलौन॥५९७॥कालबुतदृताविना
जुरेनऔरउपाइ।फिरिताकौटादेलसेपाकेप्रेमलदाइ॥५९८॥
नहिनचायचितवनिदृगनि।नहीबोलतमुसकाइ।ज्योंज्योंरुषा
रुषकरति।त्योंत्योंचितचीकनाइ॥५९९॥जनकत्योंनातेनजो
नज्योंनपकोवारादुरितजनजातेकर्त्यौ।सोतैंनज्योंगोचार॥५९९॥
वैसायेजानापरत।फगाऊफरेमाह।मृगनैनीलपटतजपहा।वे
नाउपटावाह॥६००॥यहवरियानहिऔरकी।तूकरीयोवहिसोधि।
पाहननावचढाइजाहि।कानेपांनिपयोधि॥६०१॥निपटलजीलीनव
लतिया।वकिवारुणीयेय।त्योंत्योंअतिमीवीलगत।ज्योंज्योंढीठ्यौ
देईरा।रह्योऔचिअतनुलहौंअवधिदुसासनवीसाझालीवा
तविरहज्यौपचालीकौचीसा॥मावककरतेमेहफरा।दाहकदु
सहविसेषिदहेदेहवाकेपरस।वाहादृगनुहींदेषि॥अवलवल
लितश्रमखेदकाकलितअरुनमुषतेन।वनविहारथाकीतरु
नि।षरेथकादृगनैन॥पाकुटेगुकौपुतजिरगुला।करतजुवतिज
गुजोइपावसगूढनवातयहबुढगाहूरगुसो।सहातजकुधरतहरि
हायेधरे।नाजुककमलावाथ।मजतमारमीतकौ।घनचंदनवन
माल॥नासामोरिनचाइजौ।करीकुहाकासोहाकोठसीकस
कतिहाये।गडीकटालीलौंहाप्रवैयोंवसीयेक्यौंनिवाहियें।नित
नेहपुरमाहि।लागलगीलोपनकरौ।नीहकमनिवंधिजांहि॥५॥
ललनचलनसुनिचुपरही।वोलीआपुनइमराष्यो।गहिगाढग
रोमनौगलगलीदीग॥१०॥अपनीगरजनवोलयतु।कहातिहै
रोतोहि।तूप्यारोमोजायकौ।मोंज्योंप्यारोमोहि॥११॥रसौवकितव
हूंघाचितौ।चितमेरोमतिभूलि।सरउगयेआपरहीहगनसोक
सीफूल॥१२॥अतिअगाधअतिऔथरौनदीकूपसरवाइ।सोता

कै सागर जहाँ।। जा की प्यास बुझाइ।।११६।। कपट सतर भौं करी मुष अनषै
है वैन।। सहज हँसौंहै जानि करी सौंहैं करति नैन।।११७।। मान हूं विधित
न अछ छ छबि। मुछबि रासि वैकाजा।। हग पग पोछन कौं करें भूषन पा
यंजा वा।।११८।। विरह बिथा जल परस बिन बसियत मो जिय ताल। कछु
जानत जल थंभ विधि दुर्योधन लौं लाल।।११९।। सुरूषा रूसा सि सरो ष
मुष कहति रूषौंहैं वैन।। रूषे कैसे होत ए नेह चीकने नैन।।१२०।। प्रीति
रीति औगुण गुण बढत।। मांठ मांह कौं सीत।। जात कठिन कै अति
मृदौ रमनी मन नवनीत।।१२१।। यौं त्यौं प्यासे इर हैं ज्यौं ज्यौं पावत अ
घाइ।। सगुन सलोनें रूप कौं जु न चष तृषा बुझाइ।।१२२।। अरुन ब
रन तरनी चरन अंगुरी अति सुकुमार। चुवति सुरंग रंग सी मनो
चपा बिछियन कै भार।।१२३।। मोर मुकट न की चंद्रकन यौं राजत नं
दनंद।। मनु ससि सेषर की अकस किये सेषर सत चंद।।१२४।। अधर ध
रत हरि कै परत।। ओठ दीठ पट जोति।। हरत वांस की वांसुरी इंद्र धनु
षरंग होति।।१२५।। पात महद्ग मिह चित प्रिया पांनि परस सुष पाइ।। जां
नि पीछानि अजानि लौं नैक न होत जनाइ।।१२६।। हौं देषौं जगित वे मि
प:। साकर लागि कपाट।। कित कै आवतु जातु नजि को जानै किह
वाट।।१२७।। ज्यौं कै हौं त्यौं हौं हौं गौ।। हौं हरि अपनी चाल।। हठ न करौ
अति कठिन है मो तारिवौ गुपाल।।१२८।। करौ कुवत जग कुटिलत
त जौं न दीन दयाल।। दुषी हौंगो सरल हिय वसत त्रिभंगी लाल
।।१२९।। मोहि तुम्है वाढी बहस को जीते जदुराज।। अपने अपने विरद की
दुहूं नीवांहन लाज।।१३०।। निज करनी सकुचे हि कत सकुचावत ई
हि चाल।। मो हूं से नित विमुष त्यौं सनमुष हरि गोपाल।।१३१।। त्यौं अनेक
औगुन भरि हि चाहै याहि बलाइ।। ज्यौं पति संपति हूं बिना जदुप
ति राषे जाइ।।१३२।। दुरि न जत घन्न पा गिहै गुन विस्तारन काल।। प्रग
टति निर्गुन निकट है हरि वगरंग गुपाल।।१३३।। कहैं यहै सुश्रुत सं मत
यहै सयांनो लोग।। तीन दवावत निसक हीं। पातकु राजा रोगु।।१३४।।
जौ सिर धरि महिमा मही लहि यत राजा राइ।। प्रगटतु जडता अप
नीयै।। सुमुकुटु पहरति पाइ।।१३५।। को कहि सकै बडेन सों। लषे ब
डीयै भूल।। दीनें दई गुलाब की इन डारी वे फूल।।१३६।। सम सै सम सै सुंद
रस बै।। रूपक रूपन कौ झिमनको रुचि जेतो जातै।। तितते तौ रुचि
होइ।।१३७।। याजच पारावार कौ उलंघि पार को जाइ।। तिय छवि छाया
ग्राहनी ग्रहै विचही आइ।।१३८।। दिन दस आदर पाय कै करि लैं आ
पु बषानु।। जौ लगु काग सराध पषु तौ लगु तौ सनमानु।।१३९।। मरत

ष्म सपिजरापस्यौं॥सुवासमेकैफेरा॥आदरुदेदेवोलिपतुवारसु
वलिकावेरा॥७३॥सुउचटायोउरहैंफस्योपाशिकबनारारहैगरेप॥
रिराषिवौ॥तेऊहायेपरहारा॥२४॥इहीआसअटक्यौरहतुअलिगु
लावकेमूल॥कि हैफेरिबसंतरितु॥इनडारनावेफूल॥३२॥वेनहीं
नागरवटा॥जिनआदरतौआव॥फूल्यौअनफूल्यौनयौ॥गावईगांव
गुलाब॥४७॥वल्योजाहेत्योकोकरै॥हाथिनकेव्यापार॥नहीजानत
ईहपुरसबै॥धोवाऔरकुंमार॥४८॥षरालसतिगोरेगरै॥धसतिपान
कीपीकमनुगुलावदललालको॥लाललालदुतिलाक॥षरापाइ
लपाइलगीरहे॥लगीअमोलिकलाल॥भोउरहैचोसिहेविंदीमा
निमाल॥४९॥कुटिलअलकछुटिपरतमुष॥वढिगोइतोउदोत॥
वंकवकारीदेतज्यौ॥दामरुपयाहोत॥५०॥रहिनसक्योकसुका
रिरह्यौ॥वसकरलीनोंमार॥भेदिदुसारकाचोहीयौं॥तनदुतिनेदै
मार॥५१॥षलवढईबलुकरिथको॥कटैनकुवतकुठार॥आलव
लउरकालु शा॥षरीप्रेमतरुडार॥५२॥सीरवा॥स्योविज्जुरीमनुमेह
आनिइहाविरहाधरो॥आगेजाम॥अछेहा॥दगजुवरतवरसतरह
ता॥५३॥दोहा॥करवेकाजवलाईयता॥वतुराईकीचाल॥कहेदेत
यहरावरे॥सवगुविनगुनमाल॥५४॥उनकेहितुउनहीवनेकोउ
करैअनेक॥फिरतकाकगोकुलनयौं॥छुहूदेहज्यौंएक॥५५॥ग
उवडेछविछाकछकि॥छिगुनाछोरछुवैन॥रहेसुरंगरंगिऊहीं॥न
हादीमहदीनेनात॥५६॥अलिइनलोइनसरनकौ॥षरोविमुषसंचार॥
लगेलगाएएकसो॥दुहुनकरतसुमार॥५७॥नाठततोउरजनसत
कतरुनहाविकासावोफनिसो॥तिनुकैहाए॥आवतिरुधिउसास॥
भरविस्किरव्योरनिवहै॥व्योरैकौनविचार॥जिनहीउरझ्योमोहि
यौ॥तिनहीसुरक्योवार॥५८॥करतजोतुजेताकटनि॥वसिरस
सरितासोतु॥आलवालउरयेमतसपतितैतोतितौहगहोतु॥५९॥
रातियौंसुहोसेरहता॥मानविकुनगहराइ॥जितौओगुनदुढाए॥
कौतिकुलागेप्यौपिया॥षिफहूंरिकवतजाइ॥६०॥विरहविपतिदि
नुपरतहां॥तजेसुबनसवअंगा॥रहिअवलौवदुषैनपाषलाय
लेजियसंग॥६१॥नयेविरहवढताविथा॥करीविकलजियवाल॥
विलषीदेषिपरोसिन्यौ॥हरषिहसातिहिकाल॥६२॥छतौनेहूका
गरहियेनईलषालषाइनटाकु॥विरहतचेउघरयोसुअवासेहूं
उकौसो॥आंकु॥फूलीफालाफूलसी॥फिरतुजुविमलविकास
भोरतरैयाहोहुतौवलततोहिपियमासि॥६४॥अरापषरीसटपट

परा।विधुआधैमगहै।सगलगोमधकपनलई।ना।गुनगली।अधेरि।६४॥
बलतथैरघरतजै।धरानपरठहराई।समुझितहीघरकौवलै।अलि
तुही घरजाइ॥६५॥गाटैगटैकुचनुगिलि।पियहियकौठहराइ।उक
सोपहातोहिपादईसवेऊकमाअ॥६६॥दीपउजेरेहूंपतिहिहरतव
सनरतिकाज।रहीलपविछविकौछटनुा।नैकौछुटीमलाज॥६७॥
लषिदौरतिपियकरकटकु।वासबिडावनकाज।बरुनीवनगा
ढेदृगनु।रहीगुढौकरिलाज॥६८॥लषिदौरतिपियकरकटकु।व
सछिउबनकानबरुनीवनगाढेदृगनु।रहीगुढौकरिलाज॥६९॥
सकुचिसुरतिआरंभही।बिछुरीलाजलजाइ।ढरकिढारढिगढु
रिनईढाटढिगईआइ॥१००॥सकुचिसरकिपियनिकटतैं।मुलकि
कछुकुतनतोरि।करआंचरकीवोटकरिजमुहानीमुहूमोरि
॥१०१॥दिहलगेपोदिगगेहपति।तऊनेहनिरवाहि।नीचीअषिअनु
हाइतैं।गईकनषियनुचाहि॥१०२॥ईकत्रजेबहलेपरै।छूटैबहैहजा
रकैतननश्रौगुनजगकरैं।बैनेबदतीबार॥१०३॥पारोमनुहारिनु
नरीगासौंपरीमिंगहि।वाकौंअतिअनपाहटो।मुसकाहटबिनु
नोंहिं॥१०४॥नाचिअवनकहीऊगे।बिनुपावसबनमोर।जानतिहे
नंदीलकरी।यहदिसिनंदकिसोर॥१०५॥मैयहतौहीमैलषी।नग
तिअपूरबवाल।लहिप्रसादमालाजुभौ।तनुकदंबकीमाल॥१०६॥
वतरसलालचलालकौ।मुरलीधरलुकाइ।सौंहकरैंभौंहनहसै
देनकहैनटिजाइ॥१०७॥रहालदृकैलालहौं।लषिवहबालअनूप
कितौमिठासुदयौ।ईतैसलोनेरूप॥१०८॥आकेएकौपकहूं।जगब्योस
इनकोइ।सोनिदाघफूलेफरै।आंकुडहडहौहोइ॥१०९॥पानहिपावस
रितुराजुयहातजितरवरचितभूल।अपतभएबिनुपाइहैं।क्यौ
नबदलफलफूल॥११०॥घनबनवाटनुपिकबटपरा।लषिबिरहनिम
तमैनाकुहौकुहौकहिकहिउठैं।करिकरिरातेनैन॥१११॥दिसिदि
सिकुसुमितदेषियत।उपवननिपनसमाज।मनहुंबियोगिनुकौकियै
सरपंजररितुराज॥११२॥मातननातिगलीतकै।जोधरियेधनुजोरि।
षांचघरबैजौजुरै।तौजोरिपकरोरि॥११३॥टाकाधोईधोवती।चटक
लीमुषजोति।लसतिरसोईकेगएजगरमगरदुतिहोति॥११४॥सोहति
धोतीसेतमैं।कनककबरनतनबाल।सारदवारिदबिजुरी।सारदक
जतिलाल॥११५॥वहधनलैअहसानुकै।पारेदेतसराहि।बैदवधूहसि
भेदसौं।रहीनाहमुहचाहि॥११६॥रहैगुहीबेनीलषेगुहिबेकोत्यौना

रा॥लागेनोरबुवावने॥निशिसुकायेवार॥८४२ हुरैननिष्ठुरधयो
दिये पैरावरीकुचाल॥विसुसीलागतीहै बुरी॥हिसाबिसाकीला
ला॥८४३॥छालेपरवेकेडरनु॥सकैनहाथछुवाइ॥झकझकतहीपेगु
लाबकेझलाझवैयतपाय॥८४४॥तियतेसोहेमुनिकी॥कारिस
रसौहेनेह॥धरपरसोहैकेरहेझरवरसोहेमेह॥धरपावसघनअ
घियारमहि॥रहौनेहुनहिश्रोनु॥रातियौसजान्योंपरतु॥लषिच
कवीचकवानु॥८४५॥घनघेराछुटेगोहरषि॥चलीचहूदिसराह
कियौसुचैनोंआइजगु॥सरदसुरनरनाह॥८४६॥अरुनसरोक
हकरचरन॥दृगषंजनमुकचंदु॥समैआइसुंदरिसरदकाहिन
करतीअनंदु॥८४७॥नाहिनएपावकप्रबल॥लुवैचुवैलेचहूपासु
॥मांनहुविरहवसंतकै॥ग्रीषमलेतउसासु॥८४८॥कहलानेएकत
वसत॥अहिमयूरमगवाघ॥जगततपोवनसोकीयौ॥दीरघदाघ
निदाघ॥८४९॥पगपगमगअगमनपरत॥वरुनअरुनदुतिझलि
मोरबोरलविपतउगे॥हुपहरीयाकेफूल॥८५०॥नीचहियेहुलसेरहे
॥गहेगेंदकेपोत॥ज्योंज्योंमाथेमारियत॥त्योंत्योंउचेहोत॥८५१॥रहै
मोहूमिलनोंरह्यौ॥योंकहिगहेमरोर॥उतदैसषिनउराहनौं॥इत
चितईमोवोर॥८५२॥नहिहरिहलौंअरधंगा॥पकतहीकरिराषीये
अंगअंगप्रतिअंग॥८५३॥ज्योंज्योंवढतविभावरी॥त्योंत्योंवढतअने
त॥ओकओकसलोकसुष॥कोकसोककहेमत॥८५४॥कियौस
वैजगुकाममवस॥जीतेजीतेअजेइ॥कुसुमसरहिसरधनुषुकर
अगहनुगहननदेइ॥८५५॥मिलिविरहेविछुरतमरत॥देयतिअति
रसलीन॥नूतनविधिहेमंतसबु॥जगोजुराफाकीन॥८५६॥छकिरस
लसौरमसनैं॥मधुरमाधुरीगंध॥ठोरठोरझोरतझपत॥भौरझोरमधु
अंध॥८५७॥पलसोहैपगिपाकरंगछलसौहैंसबनैंन॥वलसौंहै
कितकाजयतु॥पअलसौहैंनैंन॥८५८॥अकतलपटैयतुमोगरैसो
नजुहीनिसिसैन॥जिहिचंपकवरनकीयोगुललालरंगनेन॥८५९॥नै
कउतैउठिवैठिये॥कहारहेगहियेहू॥छुटीजातनहीदाछिनकुम
हदीसुकनुदेहू॥रहिहिपरहतिहरईछईनईजुगतियहजोयडाठि
लाडिठिलगोदईदेहदुवराहा॥८६०॥लदुवालौप्रभुकरगहे॥निगुनी
गुनलपटा॥अवहैगुनीकरतेछुट्यौ॥निगुनीयेकेजा॥८६१॥छिनुकछ
वीलेलालवहनहिजौलगुबनरा॥ऊषमहूषपीयषका॥तौलग
नषनजा॥८६२॥अगुरानुउविनरुचातिदै॥उलटिचितैचषलोलुस

रमिहायना।षेलनषेलिश्रघात।हियेलपटायइकै।छुवतहीयेल
पटात।।१०५।मिसही।मिसश्रातपंहुसहा।दईश्रोरवहटा३।चलेलनु
मननावतिहि।तिनकीछाहछपा३।११।लहलहातीतनुतरुन
ई।लविलगलोलफिजा३।लगेनांकलोइनुनश।लोइनलेतलगा
इ३२नहीअचलसीहैमनोलिषीचित्रकीश्रांछितजैलाजउरले
ककौ।कहोविलोकतिका।हि।१३श्रपलनचलैजकिसारहा।थ
कीसारही३सासश्रवहातनरितयोकहौ।मनुपठयोकिहिपा
स।१४।भैलेइयौलयोसुकरा।छुवतिछनकिगोनीरु।लालुतुम्ह
रोश्ररगजा।उरकैलग्यो।श्रवीर।१५।चलौचलेछुटिजाइगौ।हठुर
वरैसकोच।परेबटा३हेतिश्रव।श्रापलोचनलोच।१६त।कहेजिव
चनवियोगिना।विरहविकुलश्रकुला३।किये नकोश्रसुवास
हिता।सुषातिबोलसुना३।१७।छप्योंछवीलौमुहलसैं।नीलेश्रं
चरुचार।मनौकलानधिझलमलै।कालिंदीकैंनीर।१८।छुटेन
लाजनलालचौ।प्योलषिनेहरगेह।सटपटातलोचनषरैं।ज्योंरस
कोचमनेह।।१९।मानतुमोसोकहीरही।।विवसचारुनीसेषकु
कतिहसतिहसिकुकति।कुकिकुकिहसिहसिदे।३०।सदनस
दनकेफिरनकी।सदनछुटैहरिरा३।रुचैतितैविहरतिफिरौक
तविहरतउरश्रा३।३१।विरहविकलविनुहालिषी।पातीदईपठा
३।श्रांकविहूनीयोसुचित।सूनेवाचतजा३।३२।करयोहसौचटुकि
कै।षरेउडौहैमन।लाजनवायेतरफत।करतषुदसानेन।।३३।।
जोज्यौश्रावनिनिकटनिसि।त्योंत्योंषरीउताल।।भमकिभमकि
टहलौकरै।लगीरहचटैबाल।।३४।।व्रजवासिनुकोउचितनके
३।सुचितनश्रायोदुचितश्री।कहौकहांतेहौ।३५।श्रपनश्रपनेम
तलगैं।वादिमचावतसोर।ज्योंज्योंसवकोसेइवो।एकैनंदकोसोर
।।३६।।सुनरस्नसौंतुवगुनगननगननश्रापचयोकंपकुचाल।क्यो
भैदासौंज्योंहायो।दरकतनाहिनलाल।।३७।।तनुवैदेषिचकोरसो
ताज्योंनषेनमूष।।विनगीतुगेश्रंगारकी।भूगैकिवदमनुष।।३८।।
तुहूकहतिहौंश्रापहूं।समुझतिसवैसयान।।लषिमोहनजोमनुर
है।तोमनुराषौमान।।३९।।धुरवाहोहिनश्रलिउठै।धुवाधरनीचहूंकै
दा।जारतश्रावतजगतकौ।पावसप्रथमपयोद।।४०।।नषरुचिचूरन
डारिकै।ठगिलगा३निजसाथ।रह्योराषिहठिलेगए।हिथाहथीम
नुहाथ।।४१।।चलनदेतश्रायारसुनि।उहिपरोसिहिनाह।।लसीतम
सेकीदगुन।हासीश्रांसुनमाह।।४२।।स्फुरतिनतालनतानकी।उवै

समैपलटिपलटैश्रुति।कौनतजैनिजचाल।।जौंअकरुनकरुना
करौ।इहिकपूतकलिकाल।।७६।।चटकनछोंरतघटतहूं।।सज्जन
नेहगंभीर।।फीकोपरैनवरुफटैरंग्यौचोलरंगचीर।।७५३।।सहवि
रहदारनदसा।रहैनऔरउपाय।।जातजातज्यौराषियत।पियकै
नाउसुनाय।।७५४।।फिरिफिरिदौरतदेषियत।निचलेनैकुरहैंन।।
एकजरारस्कौनपर।करतकजाकीनैंन।।७५५।।कौनिकस्यौइहजा
लपरि।कितकुंरंगअकुलात।।ज्यौंज्यौंसुरझिनज्यौवहत।त्यौं
त्यौंउरझतजात।।७५६।।अबतजिनांवउपायकौ।आयौसांवनमा
स।।षेलुनरहिवौषेमसौ।कैमकुसुमकीवास।।७५७।।लसैमुरासा
तीयश्रवनु।यौमुकतनुदुतिपाय।।मानऊपरसकपोलकौ।रहे
स्वेदकनछाई।।७५८।।मिलिपरछांहीजौन्हसौं।रहेदुहूनकेगातहु
रि।राधापकसगहा।।चलेगलीमहिजात।।७५९।।विधिविधिकौनिक
रेटरै।नटापरेहूंपानु।।चितेकितैतेलैधर्यौ।यतौयतेतनमानु।।७६०
मोरचंद्रिकास्यामसिर।चढिकतकरतगुमानु।।लषवीपायनलुवलि
सुनियतुराधामानु।।७६१।।चिरजीवौजोरीजुरै।क्यौंनसनेहगंभीर
कोघटिएवृषभानुजा।वेहलधरकेवीर।।७६२।।औरैगतिऔरैवच
नभयौवदनुरंगऔर।।द्यौसकतेपियचितचढी।।कहैचढौहैंसौ
र।।७६३।।वेदोन्यालतवीरमुषासीससिलसिलेवार।।दृगअजेरा
जेषरी।।साजेसहजसिंगार।।७६४।।अंगअंगप्रतिबिंबपरि।दरपैनसैस
वगात।।दुहरेतिहरेचौहरे।भूषनजानेजात।।७६५।।सकैवेधरुषीपत
ति।सगवागईसनिहार।।नमोहूनछवि परकटी।।कहेकथौनादेह
मौ।हननासतिमुहनटति।आपितसोलपटाति।।विछुआचलु
कररवी।आगेंआवतुजाति।।७६७।।मोहिंतरीसौरीकिहैं।उफकियौ
कियकथारा।रूपरिकावनहासंबहूपनैना।रिफवार।।केवैयौंसांक
रेकुंजमग।।करगतुकांजिककरातु।।मंदमंदमारततुरंग।।रदन
आवतुजातु।।७६९।।जोंदपिलोगललितौतऔतनंपहरियकऔ
का।सदासंकवढिएरहैं।रहौचढीसीनौक।।७७०।।वरजेदूनीहठच
ढैं।नासकुचैनसकाय।।टूटतकटिदुसवीमचकी।लच्यकिलचकि
वचिजाय।।७७१।।करसमेटिकुचजउलटि।पयेसीसपटुटारि।।का
कौमननाधैनयह।जरोवांधिनहारि।।७७२।।सघनकुंजछांपेसुष
दासीतलसुरंतिसमार।।मनुकैजातुअजौंउहैं।छहांजमुनाके
तीर।।७७३।।सोहतवोटेपीतुपटु।स्यामसलौंनैगात।।मनौनीलमनि

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रा॥मेरीभवबाधाहरौरा
धानागरिसोइ॥जातन
कीझांईपरैंस्यामहरितदु
तिहोइ॥१॥

दोहरा॥अपनेअंगके
जानिकै॥जोबननृपति
प्रबीन॥स्तनमननैननि
तंबकै॥बडौइजाफाकीन
॥२॥

दोहरा॥अरतैंटरतनबर
परैंदईमरकमनमैंन॥
होडीहोडाबढिचले॥चि
तचतुराईनैन॥३॥

दोहरा॥औरैंओपकनीन
की॥गनीघनीसिरताज॥
मनीधनीकेनेहकी॥ब
नीछनीपटलाज॥४॥

दोहरा॥ सनि कज्जल चष
झषलगन उपज्यौ सुदि
न स्नेह॥ क्यौं न नृपति ह्वै
भोगवै लहि सुदेस सब दे
ह॥५॥

दोहरा॥ सालति है नटसा
ल सी॥ क्यौं हूं निकसति नां
हि॥ मनमथ नेजा नोंक
सी खुभी खुभी जिय मांहि॥६॥

दोहरा॥ जुवति जोन्ह मैं मि
लि रही॥ नैंक न होइ लषाइ
सौंधे के डोरे लगी॥ चली
अली संग जाइ॥७॥

दोहरा॥ हौं रीझी लषि री
झिहौ॥ छबिहिं छबीले ला
ल॥ सोनजुही सी होत दु
ति॥ मिलत मालती माल॥८॥

दोहरा॥बहकेसबजीयकी
कीकहत॥ठौरकुठौरलषै
न॥छिनऔरैछिनऔरसे
एछबिछाकेनैंन॥९॥

दोहरा॥नीकीदईअनाक
नी॥फीकीपरीगुहारि॥त
ज्यौमनुतारकबिरद॥बार
कबारनतारि॥१०॥दोहरा

फिरिफिरिचितउतहीरह
त॥टुटीलाजकीलाव॥अंग
अंगछबिझरफमैं॥भयौ
भौंरकीनाव॥११॥

दोहरा॥चितईललचौंहे
चषन॥डटिघूंघटपटमां
हि॥छलसौंचलीछुवाइ
कै॥छिनकछबीलीछांहि
॥१२॥

दोहरा॥जोगजुगतिसिष
येसबैमनोंमहामुनिमैंन,
चाहतप्रियअद्वैतता॥से
वककाननैन॥७३॥ ::

दोहरा॥खरीपातरीकानकी
कौनवहाऊबानि॥आक
कलीनरलीकरैअलीअ
लीजियजानि॥७४॥ ::

दोहरा॥पियविछुरनकौ
दुसहदुष॥हरषजातप्यौ
सार॥दुरजोधनलौंदेषि
यत॥तजतप्रानइहिवार॥७५॥

दोहरा॥चीनेपटमैंकलम
ली॥फलकतओपअपार॥
सुरतरुकीमनौंसिंधुमेंल
सीसुहपकीडारि॥७६॥ ::

दोहरा॥जमकरिमुहतर हरिपरयौ॥इहिधरिहरि चितलाउ॥विषयतृषाप रिहरिअजौंनरहरिकेगुन गाउ॥२१॥

दोहरा॥ पलनुपीकअंजन अधरधरैमहावरभाल आजुमिलेसुभलीकरी॥ भलेबनेहोलाल॥२२॥

दोहरा॥ लाजगरबआलस उमगभरेनैनमुसिकात रातिरमीरतिदेतकहिऔ रैप्रभाप्रभात॥२३॥

दोहरा॥पतिरतिकी बति यांकही॥लखीसखीमुस काइ॥कैकैसबैटलाटली॥ अलीचलीसुखपाइ॥२४॥

दोहरा॥ वाही की चित चट
पटी धरति अटपटे पाइ॥ लप
टबु कावत विरह की॥ क
पट भरेऊ आइ॥३३॥

दोहरा॥ लखि गुरुजन बि
चि कमल सैं॥ सीस छुवा
यौ स्याम॥ हरि मन सुषक
रि आरसी हियै लगाई वाम
।३४।

दोहरा॥ पाव महावर दैंन
कौं नाइ निबैठी आइ॥ फिरि
फिरि जांनि महावरी॥ एड़ी मी
डति जाइ॥३५॥

दोहरा॥ मोहि निकौ हिर
यौ मोही वहे हे आउ॥ आ
न आयें आवें नहीं॥ आवें
आवति आउ॥३६॥

दोहरा॥ षेलन सिषये अलि
भलै चतुर अहेरी मार॥
काननचारी नैन म्रग॥ नाग
र नरनि सिकार॥४५॥ ::

दोहरा॥ रससिंगार मंजन
कियैं॥ कंजन भंजन दैंन॥
अंजन रंजन हू बिना॥ षंज
न गंजन नैंन॥४६॥ ::

दोहरा॥ साजे मोहन मोह
कौं मोही करत कुचैन॥ क
हा करौं उलटे परे॥ टोने लो
ने नैन॥४७॥ ::

दोहरा॥ जाकैं डर औरैं कछू
पजी वडी बलाइ॥ पजरैंनी
रहलाब को॥ पीय की बा
त बुझाइ॥४८॥ ::

दोहरा॥ कहा लेहुगे खेल पैं तजौ अटपटी बात॥ नैंक हसौंही है भई॥ भौं हैं सौं हैं खात॥४९॥ ः

दोहरा॥ सारी डारी नील की॥ ओट अचूक चुकै न॥ मो मन मृग कर बर गहत॥ अहे अहेरी नैंन॥५०॥ ः

दोहरा॥ दीरघ स्वास न लेहु दुष॥ सुष सांई यै न भूल॥ दई दई क्यौं करत हो॥ दई दई सु कबूल॥५१॥ ः

दोहरा॥ या अनुरागी चित्त की॥ गति समुझै नहि को॥ इ॥ ज्यौं ज्यौं बूडै स्याम रंग॥ त्यौं त्यौं उज्जल होइ॥५२॥

दोहरा॥कहाभयौजोबीछु
रे॥मोमनतोमनसाथ॥उ
डीजातकितहूंतऊ॥गु
डीउडायकहाथ॥५७॥ ::

दोहा॥लखिलौनेलोयननि
कौ॥कोइनहोइनआज॥
कौनगरीबनिवाजिबौ॥कि
तरट्यौरतिराज॥५८॥ ::

दोहरा॥सीतलताऽरुसुबास
कौ॥घटैनमहिमासूर॥पी
नसवारैजोतज्यौ॥सोराजा
निकपूर॥५९॥ ::

दोहरा॥कागदपरलिखत
नबनै॥कहतसंदेसलजा
त॥कहिहैसबुतेरौहियौ॥
मेरेहियकीबात॥६०॥

दोहरा॥कौंनसुनैकासौंक
हौं॥सुरतिबिसारीनाह॥
बदाबदीज्यौंलेतहै॥एब
दराबदराह॥६१॥

दोहरा॥जबजबवैसुधिकी
जीयै॥तबसबसुधिजां
हि॥आंखिनिआंखिलगीर
है॥आंखौलागतनांहि॥६२॥

दोहरा॥मैंहौजांन्योलोचन
नि॥जुरतबाढिहैजोति॥
कोहौंजानैडीठकौं॥दी
ठिकरकटीहोत॥६३॥

दोहरा॥बंधुभयेकादीनकैं
कोतार्योरघुराय॥तूठेतू
ठेफिरतहौ॥झूठेबिरद
कहाय॥६४॥

दोहरा॥ पत्राहीतिथिपाईयै वाघरकेचिहूंपास॥ नितप्र तिपून्योईरहै॥ आनन ओपउजास॥७३॥

दोहरा॥ वसिसंकोचदसव दनवस॥ सांचुदिषावति बाल॥ सियलौंसोधतिति यतिनहिंलगनिअगनिकी ज्वाला॥७४॥

दोहरा॥ जौनजुगतिपियमि लनकी॥ धूरिमुकतिमुंह दीन॥ जौलहियैसंगसज नतौ॥ धरकनरकहूंकीन॥ ॥७५॥

दोहरा॥ चमकतमकहांसीस सक॥ लपटझपटमुसकां नि॥ एजिहिंरतिसोरतिमुक ति॥ औरमुकतिअतिहांनि॥ ॥७६॥

दोहरा॥तरिवनिकनककपो
लदुति॥बिचबीचहीबिकौ
न॥लाललालचमकतचुनी॥
चौकाचीन्हसमान॥८१॥

दोहरा॥हियौहरीलैचढाइलै
आकेभांतिअयेरी॥जौपैंहु
पचाहतलियौ॥ताकेदुपन
हिफेर॥८२॥

दोहरा॥मोहिदयोमेरोभयो
रहतजुमिलिजियसाथ॥सो
मनबांधिनसौंपियै॥पिय
सौतिनिकेहाथ॥८३॥

दोहरा॥ऊंजभवनतजिभव
नकौं॥चलियैनंदकिसोर॥
फूलतिकलीगुलाबकी॥च
टकाहटचिहुंओर॥८४॥

दोहरा॥ त्रिबली नाभि दिखाइ
कै सिर ढकि सकुचि समा
हि॥ गली अली की ओट है॥
चली भली बिधि चाहि॥ ८९॥

दोहरा॥ देखति पुरै कपूर ज्यौं
उपै जाइ निज लाल॥ छिन
छिन जात परी परी॥ छीन
छबीली बाल॥ ९०॥

दोहरा॥ हसि उतारि हिय तें द
ई तुम जु तिहिं दिना लाल॥
राखति प्रान कपूर ज्यौं॥ वहै
चुहटनी माल॥ ९१॥

दोहरा॥ छैला सुधा दीवा तिका
ला॥ बहल घिडी गिल गाइ॥
मनौं अगाम अगस्तिया॥ ए
कैं कली लपाइ॥ ९२॥

दोहरा॥गदरानेतनगोरटी॥ ऐपनआडलिलार॥हूंठ्यौ देइठलाइद्रिगकरैंगमारि सुमारि॥९३॥

दोहरा॥तंत्रीनादकवित्तरस सरसरागरतिरंग॥अनबू डेबूडेतरैं॥जेबूडेसबअंग॥ ॥९४॥

दोहरा॥सहजसचिक्कनस्याम रुचि॥सुचिसुगंधसुकुमार॥ गनतनमनपथअपथलखि॥ बिथुरेसुथरेबार॥९५॥

दोहरा॥छुटिलिछुराईदुरति नहि॥प्रगटकरतिरतिरूप॥ छुटैपीकऔठैगी॥लाली ओठअनूप॥ ९६॥

दोहा॥ बेई गडि गाडैं परी॥ उपटौ हारु हियेन॥ आन्यौ मोरि मतंगु मन॥ मारि गुरैरनि मैंन॥८७॥

दोहा॥ नैंक नझुरसी विरहझर नेहलता कुमिलात॥ नित नित होत हरी हरी॥ खरी झालरति जाति॥८८॥

दोहा॥ हेरि हिंडोरै गगन तैं परी परी सी टूटि धरी धाइ पिय बीचि हीं॥ करी खरी रस लूटि॥८९॥

दोहा॥ नैंक हसौंही बानि तजि॥ लख्यौ परत मुख नीठ॥ चौका चमकत चौंध मैं॥ परत चौंध सी डीठ॥९०॥

दोहरा॥ नैंकनजानीपरति
अति॥पस्यौविरहतनुक्षा
माउगतिदियेंजोनादिह
लिलियैतिह्यारीनाम॥२४॥

दोहरा॥ नेहतरैरौन्यौरकरि
कतकरियतदृगलोल॥
लीकनहीयहपीककीश्र
तिमनिझलककपोल॥२५॥

दोहरा॥ कैलैकोनेबरनि
तौंलखतबडेकेकाज॥ म
ढौदमामोजातकौं॥ क
हिचूहाकेचाम॥२६॥

दोहरा॥ नथलालीचालीनि
ह॥चटकालीधुनिकीन॥
रतियालीआलीअनतआ
येवनमालीन॥२५॥

दोहरा॥ लाज गहौ बेकाज
कत घेरि रहे घर जांहि॥ गो
रस चाहत फिरत हौ॥ गो
रस चाहत नांहि॥२५॥

दोहरा॥ चलत चरी ऊ विसा
रियै॥ कलित ललित अलि
पुंज॥ जमुनां तीर तमाल
तरु मिलत मालती कुंज॥२६

दोहरा॥ उन हरि की हांसी कै
इतै इन सौंपी मुसिकाइ॥
नैंन मिले मन मिलि गये॥
दोऊ मिलवत गाइ॥२७॥

दोहरा॥ परौ जोरि विपरी
ति रति॥ रपी सुरत रन धीर॥
करत कुलाहल किंकनी॥
गह्यौ मौन मंजीर॥२८॥

दोहरा॥जपमालाछापेति
लकसरैनएकोकाज॥म
नकाचेनाचैव्रथा॥साचेरा
चैराम॥४५॥ ॥

दोहरा॥बनतनकौंनिकस
तलसतहसतहसतइतआ
इ॥दृगखंजनगहिलैगयो॥
चितवनिचेंपलगाइ॥४६॥

दोहरा॥मरनभलौबरुबि
रहतौयहविचारचितजोइ
मरनमिटैदुषएककौं॥बि
रहदुहूंदुषहोइ॥४७॥

दोहरा॥घरघरडोलतदीनह्वै
जनजनजाचतजाइ॥दियैं
लोभचसमांचषजलघुपन
बडौलषाइ॥१४८॥

दोहा॥ नवसिष रूप भरे ष
रे॥ तो मांगत मुसकांनि॥ त
जत न लोचन लालची॥ ल
लचौंहीं वांनि॥५७॥

दोहा॥ कुडक्किं गनिं ऊडंबे
मिलत अति दीनता दिषा
इ॥ बलि बावन कौ ब्योंत सु
नि॥ को बलि तुम्हैं पत्याइ॥
॥५८॥

दोहा॥ नैंनां नैंकु न मानहीं
कितौ कह्यौ समुझाइ॥ त
न मन हारैंहूं हसैं॥ तिन सौं
कहा वसाइ॥५९॥

दोहा॥ मोहन मूरति स्याम
की॥ अति अद्भुत गति जो
इ॥ बसत सुचित अंतर तऊ।
प्रतिबिंबित जग होइ॥६०॥

दोहा॥सोरठा॥मैंसमुझेपो
निरधारयहजगकाचोका
चसोएकैंरूपअपारप्रति
बिंबितलषियतजहां॥८॥

दोहा॥लटकिलटकिलट
कतिचलतडटतमुकट
कीछांह॥चटकभरोनट
मिलिगयो॥अटकभटक
बनमांह॥८॥

दोहा॥मलिनदेहवेईबस
न॥मलिनविरहकेरूप॥पि
यआगमऔरैचढी॥आनन
ओपअनूप॥८३॥

दोहा॥रंगराती रातेहियें॥
प्रीतमलिषीवनाइ॥पाती
कातीविरहकीछातीरही
लगाइ॥८४॥नवोढानाइका

दोहरा॥ लालअलोलिकल
रिकईलषिलषिसषीसि
हाति॥ आजुकाल्हिमैंदेषि
यतु,उरउकसौंहींभांति॥६५॥

डीतलगवनीनाइका॥ विल
षीडवकौंहैचषनतियलषि
गवनुवराइ॥ पियगाहव
रिआवोहियोराषीगरैलगा
इ॥६६॥

दोहरा॥ प्रतिबिंबितजयस्या
हिदितदीपतदर्पनधाम॥
सबजगजीतकौंकरैकाय
व्यूहमनुकाम॥६७॥ ::

षंडितानाइका॥ बालकहाला
लीभईलोइनकोइनमांहि
लालतुम्हारेहगनुकी॥ प
रीहगनुमैंछांहि॥६८॥

दोहरा॥ तरुनि कोकनद वरन वर भए अरुन निसि जागि॥ वाही के अनुराग दृग रहे मनो अनुरागि॥ ६९॥ २८

प्रीतम गढ़ ची॥ चलत चलत लौ लै चले सब सुष संग लगाइ॥ ग्रीषम वासर सिसिर निसि प्यौ मो पास बसाइ॥

दोहरा॥ तजत अठान न हठ परौ सठमति आठौ जाम॥ भयो वाम वा वाम को रहैं काम वे काम॥७२॥ सिंगार २

दोहरा॥ वेसर मोती दुति झलक परी अधर पर आइ॥ चूनो होइ न चतुर तिय क्यौं पट पोछ्यौ जाइ॥७३॥

नेहलगन।।पङ्केचतिउडिर
नह्रभटलै।।रोकिसकैसब
नांहिलाषनहूंकीभीरमैं।।
अपिऊहीचलिजांहि।।७७

लगीहिस्सालहरसहमिलषिल
करि
तुरंगकीकरिअमितडगान।
गोइनिवाहेंजीतियेषेलि
प्रेमचौगान।। ७८।।

हंसिहंसिहेरतिनवलति
यमदकेमदउमडाति।।व
लकिवलकिवोलतिवचन
ललकिललकिलपटाति
।।७९।।

हिंगारवरल्लमिलिचंदनवैं
दीरहीगोरेमुषनलषाइ।।
ज्यौंज्यौंमदलालीचढैत्यौं
त्यौंउघरतिजाइ।।८०।।

सरूपवरनन॥ सोनजुहीली
जगमगति॥ अंगअंगजोव
नजोति॥ सुरंगकसूंभीकं
चुकीदुरंगदेहदुतिहोति॥
॥९८६॥

नेत्रलगन॥ डीठिवरतबांधी
अटनि॥ चढिधावतनडरा
त॥ इतहिउतहिचितदुहू
निकेनटलौआवतजात॥ ९८७

हर्षोद्राग॥ फटिकिचढतिउ
तरतिअटानेकुनथाकति
देह॥ भईरहैनटकोबटा॥
अटकीनागरनेह॥ ९८८॥

नेत्रलगन॥ लोभलगेहरि
पकौकरीसाटिजुरिजाइ॥
हौंइनवेंचीबीचहीलोइ
नबडीबलाइ॥ ९८९॥

दोहरा॥ मोंहऊचेआंचरहु लटिमोरिमोरि झुहमोरि॥ नीठिनीठिभीतरगई दीठि दीठिसोंजोरि॥२७५॥ ः

मानलैं॥ रिसकीसीरुषम सिरुषीहंसिहंसिबोलति बैन॥ गूढमाननमनकौंरहै भएरूढगरनैन॥२७६॥ ः

बिरहबर्नन॥ जिहिनिदाघदु पहररहेभईमाघकीराति॥ तिहिउसीरकीरवटीपरी आवटीजाति॥२२७॥ ः

दोहा॥ रह्यौढहेडौढिगधरी भरीमथनियांबारि॥ फेरति करिउलटीरई नईबिलो वनहारि॥२२७॥ ॥

दोहा॥चितुतरसतमिलतन
बनतबसिपरोसकेबास॥
छातीफाटीजातिसुनिटाटी
वोटउसासा॥२४४॥नेत्रलग
नो॥

दोहा॥जालरंध्रमगअंगको
कछुउजासोपाइ॥पीठि
दियेंजगसौंरहैडीठिझरो
खालाइ॥२४५॥ ॥

दोहा॥परतियदोषपुरा
न सुनिलखीमुलकिसुख
दानि॥कसकरिराखीमिश्र
हूंमुहआईमुसकानि॥२४६॥

प्रेमगर्विता॥सहितसनेहस
कोचसुखस्वेदकंपमुसका
नि॥प्राननपानिकरिआपनै
पानधरेमोपानि॥२४७॥

दोहा॥पियप्रानन्तुकीपाहरू
करतिजतनुअतिआपु॥जा
कीदुसहदसापरयौ॥सौति
नहूंसंतापु॥२६०॥ ॥

दोहा॥अहेकहेनकहाक
ह्यौ,तोसोंनंदकिशोर॥बड
बोलीबलिहोतिकतबडेह
गनकेजोर॥२६१॥ ॥

दोहा॥दियोजुपियलखि
चषनुमैंखेलतफागुखिया
ल॥बाढतहूंअतिपीरसुन
काढतवनतगुलाल॥२६२॥

दोहा॥वहकिवडाईआप
नी,कतराचतिमतिभूल॥
विनुमधुमधुकरकैहियें
गडैनगुडहरफूल॥२६३॥

दोहा॥ आउ दियो मनु फेरि लै पलटै दीनी पीठि॥ कौन चाल यह रावरी लाल लुकावत दीठि॥२७२॥ ॥

दोहा॥ गोपिन संग निसि सरद की रमत रसिक रस रास॥ लहाछेह अति गतिनु की सबन लखै सब पास॥२७३॥

दोहा॥ स्याम सुरति करि राधिका तकति तरनिजा तीर॥ अँसुवनि करति तरौंस कौ॥ खिन ऊखरौहौं नीर॥२७४॥

बिरह बरनन॥ गोपिन के अँसुवनि भरी सदा असोस अपार॥ डगर डगर मैं ह्वै रही बगर बगर कै बार॥२७५॥

दोहा॥ स्वारथ सुक्रत न स्रम
ब्रिथा देषि विहंग विचारि॥
बाज पराए पानि परि तूं पंछी
हि न मारि॥२८४॥ ॥

दोहा॥ दृग तिय दोष लगै स
वनिक है ति सौं चेवै न॥ कु
टिल वंक भुव संग ए कुटिल
वंक गति नैन॥२८५॥ ः

दोहा॥ जरी कोर गोरे वद
न वढी षरी छवि देषि॥ लस
ति मनो विज्जुरी किधौं सार
द ससि परवेष॥२८६॥ ः

पूर्वानुराग वचनं॥ चितवनि
भोरे भाइ की गोरे मुह मुस
कानि॥ लागनि लटकआ
ली गरी चित षटकति नित
आनि॥२८७॥

सिंगारवरनन॥ कहत सबै बैंदी दिये आंक दसगुनो होत॥ तिय लिलार बैंदी लगत अगनित बढत उदोत॥३०७॥

प्रीतम पत्री॥ तर झुरसी ऊपर गरी कज्जल जल छिरकाइ॥ पिय पाती बिन ही लिखी बांची बिरह बलाइ॥३०८॥

बिरहवर्नन॥ सोरठा॥ बिरह सुकाई देह नेह कियो अति डहडहौ॥ जैसें बरसें मेंह जरै जवासौ जौ जमैं ३१०

रूपवरनन॥ देखी सौ न जुही फिरति सोनजुही सें अंग॥ दुति लपटन पट सेत हूं करति बनौटी रंग॥३११॥

पुंडला॥ हों न चलैं बलि रा
वरी चलत राई की चाल॥ स
न सहि मैं घिन घिन नटत
अनख बढावत लाल॥ ३२३

दोहा॥ बढत बढत संपति स
लिल मन सरोज बढि जाइ
घटत घटत सु न फिर घटै
बरु समूल कुम्हलाइ॥ ३२४

सरप बरनना॥ डीठि न परति
समान दुति कनक कनक
सो गात॥ भूषन कर करकस
लगत परस पिछाने जात
॥ ३२५॥

दोहा॥ करत मलिन आ
छी छबिहि हरत सु सहज
बिकास॥ अंग राग अंगन
लगैं ज्यों आरसी उसास॥ ३२६॥

दोहा॥ पहिरिन भूषनकन
कके।कहि आवतइहि हेत।
दर्पनकेसेमोरचा देहदि
षाईदेत॥३१६॥ नेत्रलगन

नेत्रलगन॥ जदपिचवाइ
नुचीकनीचलैचहूंदिसिसै
नातऊषिनछाडतहुंकनि
केहंसीरसीलेनैन॥३१७॥

दोहा॥ नणविसमियहल
षिनणदुरजनदुसहहसुभा
ड़ाआटैपरिप्रानतरहंतको
टलौलगिजाइ॥३१८॥

आनकलैसैं॥ अनरसहूंरसपा
इयतरसिकरसीलेपास।
जैसेसांवेकीकाठिनगांठो
भरीमिठास॥३१९॥

सिसर रितु॥ तपनि तेज तप
तपियत अव लवलाई मां
हि॥ सिसिर सीत कौ हूं न द
है॥ बिन लपटे तिय नाह॥३७४॥

सिलविला॥ इहि नस कौ सव
गत मैं सिसिर सीत के त्रास॥
गरम भाजि गढ वै भई तिय
ऊच अचल मवास॥३७५॥

दोहरा॥ को रजतन को ऊक
ह॥ पैरैन प्रकृति हि बीच॥ न
ल वल जल ऊंचै चढै अंत नी
को
च नीच ॥३७६॥

नेत्र लगन॥ फूठे जानि न सं
है मत उह निक सै वैन॥ या
ही तैं मानो किये विधि बात
नि को नैन॥३७७॥

दोहा॥ छुटतमुठीसंगही
छुटीलोकलाजकुलचालि
लगेदुहुनइकवेरहीं॥च
लिचितनैनगुलाल॥३३४॥

दोहा॥ ज्यौंज्यौंउझकझंपति
वदनझुकतिविहस
सतराति॥त्यौंत्यौंगुलाल
मुठीझुठीझझकावतप्यौ
जाति॥३३५॥

दोहा॥ ज्यौंज्यौंपटझटकति
हठतिहंसतिनचावतिनै
न॥त्यौंत्यौंनिपटउदारहूं॥
फगुवादेतवनैन॥३३६॥

दोहा॥ ज्यौंज्यौंपावकलप
टसीतियहियसौंलपटाति
त्यौंत्यौंछुहीगुलावकीछ
तियांअतिसियराति॥३३७

दलंतहित॥ रनित भृंग घ
टावली झरत दान मधुनी
र। मंद मंद आवत चल्यौ कुं
जर कुंज समीर॥२६६॥

दलंतहित॥ रह्यौ छकौ लौं ह
इ चलि अधिक राति पधा
रि। हरति ताप सब द्यौस कौ
उर लगि यारि बयारि॥२६७॥

दलंतहित॥ चुवत स्वेद मक
रंद कन तरु तरु तर बिरमा
इ। आवत दक्षिन तें चल्यौ
थक्यौ बटोही बाइ॥२६८॥

दोहा॥ लपटी पुहुप पराग प
ट सनी स्वेद मकरंद। आ
वति नारि नवोढ लौं सुख
द बायु गति मंद॥२६९॥

दोहा॥ ललन सलौने अरु रहे अति सनेह सों पागि॥ तनिक कचाई देति दुख सूरन लौं मुह लागि॥२७०॥

दोहा॥ विषम विरषादित कौ त्रषा थके सबै जल सो॥ घि॥ मरु धर पाइ मतीर हूं मारु कहत पयोधि॥२७१॥

दोहा॥ प्यासे दुपहर जेठ के जिये मतीरनु सोधि॥ अगम अपार अगाध जल मारौ मूंड़ पयोधि॥२७२॥

दोहा॥ पंडना॥ न करि न डर सब जग कहत कत बेकाज लजात॥ सौंहैं कीजै नैन जो सांची सौंहैं खात॥२७३॥

दोहा॥कालबूतदूतीबि
नाजुरैनऔरउपाव॥फि
रिताकैंकाढवनेपाके
प्रेमलताव॥३७८॥

दोहा॥नहीनचाइचितव
तहगनुनहिबोलतिजु
सिकाइऔंसौंहमरूपी
करतित्यौंत्यौंचितचिकना
इ॥३७९॥

दोहा॥भजनकह्योतातैं
भज्योभज्योनएकोवारदू
रिभजनजातेकह्योसौतें
भज्योगंवार॥३८०॥

छंदता॥बेलियैजानीपर
तिफगाकजरेमांहि॥छु
गनेनीलपटीजुहियवे
नीठवटीवांहि॥३८१॥

वनविहार॥चलतललित
श्रमस्वेदकनकलितअ
ननसुषवैना॥वनविहार
थाकीतरुनिघरेयकोहे
नैना॥८६॥

पावसरितु॥ कठंगकोउ
तजिरंगरलिकरतजुव
तिजगजोइ॥पावससूढन
वातयहबूढनहूंरंगहोइ॥
॥२८७॥

सुकमारतावरनन॥
नेत्रलगबानजुकधरति
हरिहियधरैना॥ऊक
मलावाला॥भजतभारभय
भीतह्वैघनचंदनवनमाल॥
२८८॥

नेत्रलगन॥ नासामोरन
चाइटगकरैकैकाकीसौं
हा॥कांटेसीकसकतहिये
गडीकटीलीभौंहा॥२८९॥

परमारथ॥ज्यौंह्वैहैंत्यौंहो
ङ्गोहौंहरिअपनीचाल।
हठनकरौअतिकठिनहै
मोतारिबोगोपाल॥५०६॥

दोहा॥करौकुबतजगकु
टिलतातजौंनदीनदया
लादुखीह्वोङ्गेसरलहि
यबसतत्रिभंगीलाल॥५०७

दोहा॥मोहितुम्हैबाढौब
हसकोजीतैब्रजराजअ
पनेअपनेबिरदुकीदुहं
निवाहतलाज॥५०८॥

दोहा॥निजकरनीसकु
चैहिकतसकुचावतइं
हिचाल॥मोहूंसेनितबि
मुखकेसनमुखरहिगोपा
ल॥५०९॥

दोहा॥ हरिभजतप्रभुपी
तिदोगुनविसारनकाल॥
प्रगटतिनिरगुननिकट
हीरंगरंगभूपाल॥५१०॥

दोहा॥तौअनेकऔगुन
भरहिचाहैयाहिवलाइ॥
जौंपतिसंपतिहूंविना॥
जदुपतिराषीजाइ॥५११॥

दोहा॥कहैयहैश्रुतिसि
मृतौयहैसयानोलोग॥
तीनदिवावतिनिसकही
पातकराजारोग॥५१२॥

दोहा॥जोसिरधरिमहि
मांमहीलहियतराजा
राइ॥प्रगटतजडताअप
नियेसुमुकुटपहिरतपा
इ॥५१३॥

दोहरा।। कोकहिसकैव
डेनिसोंलखैवडीयोभूल।
दीनेदईगुलावकेइनि
डारनिवैफूल।।४२४।। ः

दोहा।। समैसमैसुंदरसवै
रूपकुरूपनकोइ।।मनकी
रुचिजेतीजितैतिततेती
रुचिहोइ।।४२५।। ः

दोहा।। याभवपारावारको
उलंघिपारकोजाइ।।ति
यछविछायाग्राहनीग
हैवीचहीआइ।।४२६।।

दोहा।। दिनदसआदर
पाइकैकरिलैआपुवषा
न।।जौलगुकागसराध
पक्षतौलगुतोसनमान।।२७

दोहरा॥मूंडचढायेऊरहै,
परोपीठिकचभार॥गरैप
रैहंरावयै,तऊहियेपर
हार॥४६९॥

दोहरा॥मरतप्यासपिंज
रापरौ,सुवासमैकेफेर॥
आदरदेदेबोलियत,बा
यसबलिकीवेर॥४७०॥

दोहा॥इंहिआसाअटको
रहत,अलिगुलाबकेमूल।
ह्रैहैफेरिवसंतरितइनि
डारनिवेफूल॥४७१॥

दोहरा॥वेनइहांनागरव
डी,जिनिआदरतोआव॥
फूल्यौअनफूल्यौभयो,गं
वईगांवगुलाब॥४७२॥

अभिसारिका॥अरीपरीस
टपटपरी,विधुआधेमगहे
रिसंगलगेमधुपनलई
भागनगलीअंधेरि॥४४२

पूर्वानुराग॥चलतघैरुघर
घरतऊघरीनघरठहराइ॥
समुझिउहीघरकोंचलीभू
लिउहीघरजाइ॥४४३॥

नवोढानाइका॥गाढेगाढे
ऊंचउठिलि,पियहियको
ठहराइ॥उकसौंहैंहीतो
हियेंदईसबैउकसाइ॥४
॥४४॥

रतिवर्नन॥दीपउजेरैहूं
पतिहिहरतबसनुरतिका
ज॥रहीलपटिछबिकीछ
टनुनैकोछुटीनलाज॥४५॥

दोहा॥लषिदौरतपियक
रकटकुवासछुडावनका
ज॥वरुनीवनगाढैहगनु,
रहीगुढौकरलाज॥४४६॥

दोहा॥सकुचिसुरतआरंभ
हीविछुरीलाजलजाइ॥
ढरकिढारदुरिढिगभई
ढीठिढिठईआइ॥४४७॥

सालगभाव॥सकुचिसरकि
पियनिकटतैंमुलकिक
छुकतनतोरिकरअंचर
कीओटकरिजंभुवानीमुष
मोरि॥४४८॥

दोहा॥देहलग्योढिगगेह
पतितऊनेहनिरवाहि॥नी
चीअंषियनुहीइतैगईक
नषियनुचाहि॥४४९॥

॥अनुराग॥वैईकर्‌यौ
रनवहै,वौरेकौनविचार॥
जिनहीउरज्यौमोहियौ
तिनहीसुरझेवार॥४३४॥

दोहा॥करतजातजेतीक
टनवढिरसमरितासोत॥
आलवालउरप्रेमतरु
तितितोडिढ़होत॥४३५॥

सानसमैं॥रतिवौंसहौंसे
हैमानठिकनठहरात॥
जेतोऔगुनढूढियेगुनै
हाथपरिजात॥४३६॥

दोहरा॥मनममनावनकों
करैदेतरुगइरुगइ॥
कोतिकलाग्योप्योपियाषि
रहंरीजतजाइ॥४३७॥

रियवरनन॥ पगपगम
अगमनपरतचरनम
नदुतिकलागेगरठोरल
मयबउनदोपहरियासे
फूल॥४७४॥

दोहा॥ नीचहियैंहुलसे
रहैगहैगेंदकेपोत॥ ज्यौं
ज्यौंमाथेमारियतत्यौंत्यौं
ऊंचेहोत॥४७५॥ खंडता

ोहा॥ पलसौंहैपगपीक
रंगछलसौंहैंसबबैन॥
बलसौंहैकतकीजियत
एअलसौंहैंनैन॥४७६॥

दोहा॥ कतलपटैयतुमो
गरैंसोनजुहीनिसिसैन॥
जिहिंचंपकवरनीकिये
गुललालारंगनैन॥४७७॥

दोहा॥ सही रंगीले रतिज
गेजगे पगे सुख चैन॥ अल
सोंहे सोंहे किये॥ कये हं
सौंहे नैन॥४८६॥

मानसमै॥ सौंहे हाहे रान
तैं केती घाई सौंह॥ ए हा कौं
वै गी किये ए गी टेगी भोंह॥
॥४८७॥

दोहा॥ फिरि फिरि बूझति
कहि कहा कह्यौ सांवरे
गात॥ कहा करत देखे कहां
अली चली कौं बात॥८८॥

नवोढा नाइका॥ नव नाग
रितन मुलक लहि जोवन
आमिलनोराव टतैं व ढिव
ढिघट करै कम औरकी
औरा॥८९॥

दोहा॥ वनवाटन पिक व
टपरा लषि विरहनि मत मै
ना॥ ऊहू ऊहू कै कै ठठै करि
करि रातै नैन॥५५८॥

दोहा॥ दिसि दिसि कुसुमि
त देषियति उपवन विपन
समाज॥ मनो वियोगिनि
कौं कियो सर पिंजर विकरा
ज॥५५९॥

दोहा॥ मीत न नीत गली
त है जो धरियै धन जोरि॥
षाएं षरचैं जो जुरै तौ जोरि
यै करोरि॥५६०॥

सहरुफवनै॥ नटकी धाई धो
वती चटकीली मुष जोति॥
लसत रसोई के वगर जग
रमगर दुति होति॥५६१॥

सरद रितु ॥ घन घेरा छुटिगो हरषि चली चहूं दिसि राह ॥ कियो सुचैनो आइ जग सरद सूर नर नाह ॥
॥४७०॥

दोहा ॥ अरुन सरोरुह कर चरन दृग खंजन मुख चंद ॥ समै आइ सुंदर सरद काहि न करहि अनंद ॥७१

ग्रीषम रितु ॥ नाहिन ए पावक प्रबल लुवै चलति चहूं पास ॥ मानो बिरह बसंत के ग्रीषम लेत उसास ॥
॥४७२॥

दोहा ॥ कहलाने एकत बसत अहि मयूर मृग बाघ ॥ जगत तपोवन सो भयो दीरघ दाघ निदाघ ॥४७३॥

पियआगम॥ सूगनैनी ह
गकीफरक उरउछाह त
नफूल॥ विनही पियआग
मउमगपलटन लगी दुकू
ल॥४६१॥

दोहा॥ रहे वरौठेमें मिल
त पियप्रान निके ईमा॥ आ
वत आवतकी भई विधि
की घरी घरी मा॥४६०॥

दोहा॥ रविवंदो कर जोरि
के सुने स्यामके वेन॥ भए
हसौहेँ सवनिके अतिअ
नखौहेँ नैन॥४६३॥ ::

विरहवरननि॥ दोहा॥ वो
री विरहवस कै वौरे सब गा
व॥ कहा जानिये कहत हैं
ससिहि सीतकर नाव॥४६४॥

दोहा॥अनीवडीउमडी
लषेंअसिवाहकभटभू
प॥मंगलकरिमान्यौहि
यैंभोमुंहमंगलरूप॥५६४॥

पूर्वानुराग॥सोवतजागत
सुपनवसरसरिसचैनकु
चैन॥सुरतिस्यामघनकी
सुरतिविसरेहूंविसरैन॥
।५६५॥

दोहा॥संगतिसुमतिनपा
वैपरेकुमतकेधंध॥रा
षौमेलकपूरमैंहींग
नहोइसुगंध॥५६६॥

परमारथ॥वडेकहावत
आपुहीगरुवेगोपीनाथ।
तोजानोंजोराषिहोहाथ
निलषिमनहाथ॥५६७॥

सोरठा॥ कौड़ा आंसू बूंद
कसि सांकर बरुनी सज
ला कीने बदन निमूंद दृ
ग मलंग डारे रहत॥४९८॥

मानस मैं॥ उद्यौ सरद राका
ससी, कौंन करति चितचे
ति॥ मनो मदन छिति पा
ल को, छांह गीर छवि देति॥
॥४९९॥

दोहा॥ ढरे ढार तेई ढरत
दूजी ढार ढरैं न॥ क्यों हूं आ
ननि आन सों, नैनों लाग
ति नैन॥५००॥ छपन दहल
न॥

दोहा॥ सोवति लखि मन मा
न धरि, ढिग सोयो पिय आ
इ॥ रही सुपन के मिलनि
मिलि, पिय हिय सों लपटा
इ॥५०१॥

दोहा॥ पहरति हीगो हेगढ़ै
यौं दोरी दुति लाल॥ मनो
परस पुलकित भई वौ
लसरी की माल॥५०७॥

वन॥ दोहा॥ कहा कुसुम
कहा गोमडी कित कुआ
रसी जोति॥ जाकी उजरा
ई लखै ओपि ऊजरी होति॥
॥५०८॥

दोहा॥ का हेवरन डरावने
कत आवत इहि गेह॥
कैवां लखी सखी लखें लगै
थरथरी देह॥५०९॥

नैन लगन॥ रस भिजये दो
ऊ दुहुनि तौं तक रहे टरें
ना॥ छवि सौं छिरकत प्रेम
रंग भरि पिचकाही नैना॥५

विरहवरनन।। कर केमी
डेऊ समलौ, गई विरह ऊ
म्हला।। सदा समीप नि
सपिहूं नेगिपिका नीजा
ड़।।५११।।

नेत्रलखन।। चितवत चित
वत हित हियैं किए तिरी
छे नैन।। भीजे तन दोऊ कं
पै क्यौं हूं जप निवरैन।।५१०

प्रेमगर्वेता।। कियो जु चिबु
क उठाइकै कंपत कर भर
ता।। टेढी यै टेढी फिरति।
ते ढे तिलक लिलार।।५१४

विरहवरनन।। मोय हऐसी
डे समै जहां सुखद दुखदे
ता।। चैत चांद की चांदिनी।
डारति किये अचेत।।५१३

दोहा।।प्रलयकरनवरस
नलगेजुरिजलधरइक
साथा।सुरपतिगरवहर्यौ
हरषगिरिधरगिरिधरिहा
थ।।५१२।।

ढ्योढ़ा।।ह्यांतेंह्यांह्यांतें
इह्यांनैकोधरतिनधीर।।
निसिदिनढाढीसीफिर
तिबाढीगाढीपीर।।५१३

सोरठा।।फिरतजुअटकत
कटिनविनुरसिकसुरस
नषियाला।अनतअनत
जितकितफिरतचितसकु
चतनहिलाल।।५१४।।

दोहा।।समरससनेहसको
चवसविवसनठिकठह
राइ।फिरिफिरिझुकझुकति
फिरिदुरतिदुरिदुरिझुकझुक
तिआइ।।५१५

विरहा॥औरीपरैनकहैहि
योपरेजरेपरजारालाव
तिघोरखुलावसोमिलै
मिलैघनसार॥५२२॥

दोहा॥दोऊचोरमिहीच
नीखेलनखेलअघात॥
दुरतहियेलपटाइकै
छुवतहियेलपटात॥२३॥

दोहा॥मिसहीमिसआ
तपदुसहदईसवैबहका
इचलेलीललनमनभा
वतिहितनकीछांहछिपा
इ॥५२४॥

नवोढानाइका॥लहलहा
तितनतरुनईलचलग
लौलफजाइगलगीलंक
लोइनभरीलोइनलेतिल
गाइ॥५२५॥

हेडता॥मदनसदनकेश्र
मनकीमदनकुटैहरि
ग्झ॥हयेतितेविहरतपि
येकतविहरतडरग्राझ॥
।५३४।

प्रीतमपत्री॥विरहविकल
विनहीलिषीपातीदइप
ठइ॥ग्रांकविहूनीयेउ
चितेसुनैवांचतजाइ॥५३५

नेत्रलगन॥करैवाहमोंचु
टकिकै,मरेडडौंहमेन॥
लाजदवाएतरफरतकर
नघोडमेनैन॥५३६॥

बालकसज्ञा॥ज्यौंज्यौंग्राव
तिनिकटनिसि,त्यौंत्यौंघरी
ठगाला॥ठमकिठमकि
टहलैकरैलगीरहचटीवा
ला॥५३७॥

दोहा॥ सुरति न ताल अरु तान की उठ्यो न सुर ठहराइ॥ एरी राग बिगार गो बैरी बोल सुनाइ॥५५६॥ स्वोनुरागा॥

पजिस्यौ आग वियोग की बह्यौ विलोचन नीर॥ आठौ जाम रहै हियौ उडै उसास समीर॥५५७॥

दोहा॥ उर उरचेपो चित चोर सों गुरु गुरजन की लाज॥ चढे हिंडोरे मे हिये कियें वने रह काज॥५५८॥

मंडला॥ पट सों पोंछि परे करो खरे भयानक वेष॥ नागिन ह्वै लागति हगन नागवेल की रेष॥५५९॥

॥दोहा॥ उरलीनेअति
चटपटीसुनिमुरलीधुनि
धाइ॥ हौंनिकसीहुलसी
गोगेहुलसींउरलाइ॥५४॥

दोहा॥ रहीपैजकीनीजुमैं
दीनीतुमहिमिलाइ॥ राखी
चंपकमाललौंलालहि
येलपटाइ॥५५॥

पावसरितु॥ हरनहगीली
फिरिमकेयहपावसरितु
पाइ॥ आनगांठज्योंछुटि
त्यौंमानगांठछुटिजाइ॥
॥५६॥

दोहा॥ वेऊचिरजीवीअम
रनिधरकफिरेकहाइ॥
छिनुबिछुरेंजिनकीनहि
नपावसआउसिराइ॥५७

मानहनै।।उहैनिगोडेनैन
डिगिगहैंनचेतअचेत।।हों
कामिकैहिसकैकरोंयेनि
हपेहंसिदेत।।५९२।। ::

घूंडता।।मोहूंमोंवातनिल
गैलगीजीभजिहिनाइ।।
सोइलैउरलाइयै,लाल
लागियतपाइ।।५९३।।

नेत्रलगन।।नावकसरसे
लाइकैतिलिकतरुनिइ
तिताक।।पावकझरसीझ
मकिकैगईझरोसींगांकि।
।।९४।।

रुपवदरसन।।रुपसोंवी
तीसवनिसा,सनुसोणइक
साथ।।सूकामेलगहेरुकि
नुह्हाथनक्कोडैहाय।५९५।

Achaarya who advocated Vaisanava Dharma (वैष्णव धर्म) lived upto 1478 A D Soor Daas had the skill to bring novelty into being His Bhramar Geet (भ्रमर गीत) is a fine poem of Braj Bhaasaa The other famous poets named below are like Krishan Daas Parmaa Nand Kumbhan Daas Chaturbhuj Daas Govind Swaamee Gadaadhar Bhat Princess Meera Baee Hari Daas Dhruva Daas Beerbal and others about whom I am not in a position for want of space and relevancy to write any comments Some poets are also named in the poem noted below

सूर, केशव, विहारी, कालीदास ब्रह्म
चितामणि, मतिराम, भूषण सु जानिए।
लीलाधर सेनापति निपट, नेवाज निधि,
नीलकठ मिश्र सुखदेव देव मानिए।
आलम, रहीम, रसखान सुन्दरादिक,
अनेक न सुमति भए कहॉ लौ वखानिए।

SECOND VERSE

सूर सूर तुलसी ससि, उडगण केशव दास
अव के कवि खद्योत सम नहे तहे करई प्रकास।।

Indian scholars do not consider the verses of great Soor Daas as high as the Sun amongst the poets nor do they consider Tulsee Dass lower to Soor Daas like the Moon Keshava Daas is taken amongst the planets but his position is not on the top George A Grierson has placed Tulsee Daas higher than Soor Daas Soor Daas the son of a court singer of Akbar was undoubtedly greatest amongst those who flourished in 1550 A D He excelled in all styles of 60000 lines of Soor Saagar in which he contained the best qualities of sweet evenness "The blind bard of Mathuraa was a great poet but nowhere does he reach to that high nobility of thought which illumines all that his great rival Tulsee Daas of Audh has written" (Vide Linguistic Survey of India Vol IX page 74 of part I) It has also been recorded in the Encyclopaedia Britannika Vol XXVII page 368 Tulsi Daas has been recorded as the most famous and greatest Hindi poet

It is difficult and doubetful to hold that Deva was high like sky amongst the poets as held in the expanded and explained verses of this kind which runs as follows

सूर सूर तुलसी सुधाकर नक्षत्र केसौ सेस कविराजन को जुगनू गनाय कै।
कोड प्रिपूरन भगति दरसायो अव काव्य रीति मोसन सुनहु चित लाय के ।।
देव नभ मडल समान है कवीन मध्य जामे भानू सितभानु तारागन आई कै।
उदै होत अथवत चारो ओर भ्रमत पै जाको ओर छोर नहीं परत लखाय के।

Rama Chandra Shukla has stated on page 162 of the History of

Hindi Saahitya that Rama Daas was the name of the father of Soor Daas But Soor Daas has been praised by Indian scholars Ganga is a warrior in fine poetry Keshava's poems are deep and serious but in patience poet Soor Daas has all these three qualities

उत्तम पद कवि गगा को कविता को वलवीर।
केशव अर्थ गभीर को सूर तीन गुन धीर।।

The poetry of Soor is full of substance the verses of Tulsee are full of amazement only and is precisely correct Kabeer brought into light what was left behind The poems of others are fabricated

तत्व तत्व सूरा कही, तुलसी कही अनूठि।
वची खुची कविरा कही और कही सव झूठी।।

PRAISE OF BIHAAREE

1 According to Rama Chandra Shukla the sweet verses of Bihaaree had won praise by all people who considered them as valuable as jems He had won greatest renoun and fame than any one else (vide page 246-251 of History of Hindi Saahitya)

2 Padam Singh Sharma has placed Bihaaree at top of the poets

3 Krishan Bihaaree Misra has tried to belittle Bihaaree and has placed him below Deva (Deva Dutt) in a full book देव and बिहारी in prejudice But Laalaa Bhagwaan Deen has condemned his attempt He has praised Bihaaree in the following words in the preface

हमारा निश्चय है कि जिस प्रकार शान्त रस में तुलसीदास जी और वीर रस में भूषण मुख्य माने जाते है उसी प्रकार श्रृगार रस के वर्णन में विहारी ही का नम्वर प्रथम है।

मिश्र वन्धुओं ने विहारी को देव से मध्यम ठहराने की चेष्ठा की है सही पर यह उनकी धींगा धींगी है।

It has been stated that Soor Daas and Tulsee Daas enriched themselves by choosing the path of devotion to Lord Rama Chandra and Lord Sri Krishan But Bihaaree by his tact and skill over covered himself in Sringaar Rasa (श्रृगार रस) mostly connected with amorous love affiars

स्याम राम रति मे पगे तुलसी सूर निहाल।
वूडे रस श्रृगार मे, चतुर विहारी लाल।।

It is asserted if Soor Daas is accepted as the Sun and Tulsee Daas as the Moon and Keshave as a planet then Bihaaree is certainly a cloud showering nectar (पीयूष)

It is said that George A Grierson has praised Bihaaree in Lal Chandrikaa लालन्द्रिका as follows

Bihaaree Laal has been called the Thompson of India but I do not

think that he or and his brother poets of Hindustaan can be usefully compared with any western poet I know nothing like his verses in any European Language "

In Linguistic Survey of India (Vol IX page 75 of part I) Sir George Abraham Grierson has praised Bihaaree in the following words

"Bihaaree Laal the author of the incomparable Satsaee or seven hundred couplets in what is some of the daintiest and most ingenious verses that was ever written The Sat Saee has aptly been described as the dispair of translators and the mine of commentators The case with which its author inevitably uses the right word in the right place makes translation almost impossible and the compressed nature of his style each couplet being itself a completly finished miniature gives rise to difficulties "

MALIK MUHAMMAD JAAYSEE'S HISTORICAL ACCOUNT

Malik Muhammad Jaaysee was born in about 1492 A D at Jaaysee He had praised Baber He had met the king Sher Shah also He started to compose the verses of Padmaavat in original Awdhee in about 1520 A D By misfortune he had lost one eye and hearing by one ear In spite of these physical defects he had made one of the good poems He followed the Soofee principles Ram Singh of Aamethee considered him a saint He has mainly dealt with the unity of love affairs (सयोग श्रृगार) He has in the end of Padamaavat stated that the whole poem is attached to God Alimighty Padamini is a form of a live God (चैतन्य स्वरूप परमात्मा है) Ratan Sen is Jeeva (जीव) who wants to obtain God The Heeraman parrot is their religious guide (गुरू) Raaghava Chetan is the demon Alud din is in illusion in this world (माया) Chitor is the body

THE STORY OF PADAMAAVAT (पदमावत की कथा)

तन चितउर मन राजा कीन्हा। हिय सिधल बुधि पदमिनी चीन्हा।
गुरू सूआ जेहि पथ देखावा विनु गुरू जगत को निरगुन पावा।
नागमती यह दुनिया धाधा वाचा सोई न एहि चित वधा।
राघव दूत सोई सैतानू माया अलादीन सुलतानू।।

Padmaavat was the daughter of Gandharava Sen Raja of SinghalDeep Heeraman was their wise parrot That parrot was caught and sold He reached to Ratan Sen son of Chitra Sen Raja of Chitor Naagmatee was his queen Heeraman told Ratan Sen about the excellent beauty of Padamaavat He started with 16000 boys for Singhal Dweep All became saints After they reached there Heeraman talked to Padamaavat She agreed to meet him in Shiva temple on Basant Panchamee When she came Ratan Sen became unconscious at the appearance of her magnificent beauty He

wanted to die in repentance but Lord Shiva met him as a leper He saved him Gandharva Sen became angry He ordered that Raten Sen be put to death Then again Shiva came and saved him He convinced that Raja that Ratan Sen was also a Raja Thereafter Padamaavat was married to Ratan Sen *The storm in the sea on their return journey runined them Padaamavat* was saved by Lakshmee the daughter of the sea Ratan Sen too was saved The sea gave them nectar swan Raja Lakshmee Saardul and Paaras (पारस) which made gold of every metal which touched it They reached Chitor

Note 1 The going of 16000 boys with Ratan sen is absured and unnatural

Raaghava Chetan was punished and externed out of Chitor Padamaavat tried to peacify him by giving a very fine kangan (कंगन) ornament But he went to Alaud din Khalji He informed Alaud din Khalji about the extra ordinary beauty of Padamaavat He demanded Padamanee and invaded Chitor on refusal Then after fighting for some time the king of Delhi made peace He went inside the fort of Chitor where he was shown the reflection of Padamanee in a mirror When Ratan Sen came out to see him off he was arrested Then Goraa and Baadal defrauded Alaud din and brought back Ratan Sen Padamanee informed him about the conspiracy of Devapaal of Kumbhalmer Ratan Sen attacked Devapaal and was killed in the battle Padamaavat and Naagmatee queen became satees (सती) i e burnt themselves with the dead body of Ratan Sen

All the facts recorded by Jaaysee are completely fictitious narrative like an imaginative novel Ram Chandra Sukla has tried to justify the facts stated by Jaaysee He has stated that in Vikram Samvat 1331 (1274 A D) Lashman Sen was on the throne of Chitor As he was a minor his uncle Bhim Singh carried on the administration Bhim Singh was married to Padamanee the daughter of Hamer Shank of Singhal Dweep Alaud din attacked Chitor to obtain her He was also shown Padamanee's reflection in a mirror Thereafter Rajaa of Chitor was arrested Goraa and Baadal had planned and got Bhim Singh released The changed names of this alleged history shows how far these facts can be accepted ?

The statement of Rama Chandra Sukal seems to be based on the facts recorded by Tod except that Padamanee burnt herself in the fire at Johar (vide Annals and Antiquities of Rajputana Vol I Book IV pages 807 to 812) But Tod has recorded on the foot not under page 807 that according to Erskine (ii B 10) Ratan Singh was the husband of Padamanee

But the facts recorded by Shymal Daas in part I of Veer Vinod the history of Udaipur (pages 231 to 290) who had all information available are different from Tod On page 234 a genealogical table has been recorded as

urged by Bhaatas Baapaa was enthroned in V Samvat 197 (134 A D) He ruled for 101 years Samar Singh is on No 24 from Baapaa who ruled for 52 years from V Samvat 1106 (1029 A D) Ratan Singh was his son who began to rule from V S 1158 (1101 A D) But he ruled only for one year and 3 months On page 233 the table of genealogy shows that Samar Singh is on number 24 from Baapaa but the name of his son is Karan The name of Ratan Singh has no place there The table on page 283 has shown Ratan Singh son of Samar Singh Karan Singh is recorded below him Shymal Daas has recorded the historical account of Chitor from Hameer I on page 290 because of the doubtful versions (about the rulers) recorded Hameer's acount by writers before him It has been recorded by Shymal Dass on page 273 that it is worng to assert that Samar Singh was married to the sister of Prithvee Raaj III the Chauhan king Ratan Singh son of Samar Singh had given battle to Alaud-din Khalji when he invaded Chitor Shabud-din Ghoree has been taken by others as son of Alexander which is totally wrong Shymal Daas has asserted on page 283 that the facts recorded that Lakshman Singh and Ari Singh fought against Alaud din in 1303 A D and 13 generations were killed in that battle and Padamanee the queen of Ratan Singh had jumped in fire in Johar cannot the believed

"लेकिन हमारे खयाल मे यह बात नहीं आ सकती' ।

Hence all facts recorded are full of doubt

But Dr Dasrath Sharma has again confused the matter in Raajasthaan Through the Ages (Vol I page 541 to 543) He has given a genealogical table on page 541 from Guhil to Jaitra of 1213 A D He died in V Samvat 1317 (1260 A D) He was succeeded by Teja Simba and Samar Singh in V S 1330 (1273 A D) Ratan Singh succeeded him in 1302 A D Dr Dasrath Sharma has recorded that the facts regarding a demand for Padamanee and capture of her husband Ratan Sen and rescue by Baadal are true She (Padamanee) was no creation of Jaaysee s imagination (vide page 649 to 669 of Raajasthaan Through The Ages Vol I)

No contemporary inscriptions has mentioned Padamanee But Dr Dasrath Sharma has relied on Khyat of Nainsee written in V Samvat 1714 (1657 A D)

Tod s Annals and Antiquities of Rajputana of June 1829 A D Aaeeni Akbaree of after 1574 A D Taarikhi Firishta of between 1556 and 1601 A D are accepted as correct As regards Firishta Tod has recorded on the foot note No 2 under page 807 that Firishta in his account of the siege says nothing of Padmini ' Jaaysee s Padamaavat is completely imaginary in facts It is more or less addressed to God Almighty The other above four books were written hundreds of years after the event Due to the intervention of long

time the creations of more interpolations cannot be ruled out

According to page 667 it is apparent that on August 26 of 1303 A D however nearly seven months after the beginning of the siege Alaud-din went towards the fort to receive the Rana's surrender Ratan sen rushed out of the gate of the fort but he seems to have come alone without his queen and without also any followers So Ratan Singh surrendered voluntarly and was not arrested

Ameer Khusrau had probably no news of a queen of Seba nothing to say whether Padamanee would come' Dr Dasrath Sharma has further urged on that very page 667 that 'but the part of Ameer Khushrau s statement may not be the exact truth " It is surprising how he avoided the statement of Ameer Khusrau who was an eye witness and gave preference to the events which were written hundreds of years after the event took place Specially when those facts were not accepted fully in Veer Vinod because of interpolations and false hoods

Alaud din had already decided to reduce the Hindu States of Northern India He had conquered the Chaulukya Kingdom of Gujrat and the Chauhaan kingdom of Hameer at Ranthambhore before 1302 A D So the strong Mewar was naturally the next target of Alaud din These facts read with Ameer Khusrau s statement are also enough to reject these fabrications specially when events are in dark in Raajasthaan Through the Ages Vol I page 231 to 249

It is apparent from Samolee inscription of V Samvat 683 (646 A D) the year may be 626 A D that Seela or Seelaaditya then ruled Mewar According to Tod Seela was Bappa He was succeeded by Aparaajita in about 660 661 A D Kaalabhoja the grandson of Aparaajita according to Aboo inscription of 1285 A D punished the lord of Karnaata The difference in years is very much G H Ojhaa has identified this ruler as Bappa the traditional conqueror of Chitor Shyamal Daas has identified Bappa with Mahendra the predecessor of Kaalabhoja He was on the throne upto 753 A D Then he became a *sanyaasee i e saint* D R Bhandarkar *identified Khummaana the* fourth ruler from Aparaajit as Bappa In view of the inscription of Maan Moree who ruled Chitor upto V S 770 (713 A D) So G H Ojhaa further asserted that Kaalabhboja or Bappa ruled Chitor from V S 791 to 810 (734 to 753 A D) These uncertainties and interpolations are enough to convince the reader that the assertion of Dr Dasrath Sharma noted above about Padamanee is nothing more than a mere conjecture

In order to find out the merits and quality of the verses of four great poets Jaaysee Keshav Bihaaree Prince Prithee Raaj Rathore of Bikaner and other prominent poets by comparison I am going to examine their poems

in brief about Sringar Rasa (श्रृंगार रस) and summer rainy and spring seasons leaving apart the period of Sarada Hemant and Shishir seasons for want of space

It is apparent that both Jaaysee and Keshav has given importance to the beauty added by ornaments In my humble opinion it is beauty of the body which brings the girl into lime light Raajaa Dusayant saw Shakuntalla (शकुन्तला) in the dress made of the bark of a tree But in her natural beauty she enamoured him towards her He uttered that the lotus looks beautiful even if it is covered by Sewaar The black spot which is generally considered a bad blot increases the beauty of the Moon As a matter of fact the beauty requires no ornaments

SANSKRIT

सरसिज मनुविद्ध शैवलेनापि रम्य
मलिनमपि–हिमाशोर्लक्ष्म लक्ष्मी तनोति
इयमधिक मनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणा मण्डन नाकृतीनाम।

(अभिज्ञान शकुन्तला प्रथमोऽक श्लोक १६ वा)

HINDI VERSE

सरसिज लागे सुहावणो जदपि लियो ढकि पक
काली रेख–कलक हूॅं लसत कलाधर अक।

URDOO

नहीं मोहताज जेवर का जिसे खूबी (खुदा) देवे।
कि आखिर बदनुमा लगता है देखो चान्द को गहना।।

I am not going to compare the verses of Soor Daas and Tulsee Daas because firstly both of them are far ahead of other poets in merits Secondly their poems are deeply connected with Bhakati i e devotion to God They had hardly cared to compose poems on Sringaar Rasa on which Bihaaree has made his verses The great devotee princess Meeraan Bai s poems or songs are also confined to devotion But I am going to quote some important events and points

The great saint Vivekaa Naandji who had intimate relations with Ajit Singh had gone to Khetree under Jaipur state The Raja Ajit Singh of Khetree had called a famous singer to sing at his hall Vivekaa Nand refused to go to hear her That singer mentally forced him to go to hear her songs

प्रभु मोरे अवगुण चित न धरो
समदरसी है नाम तिहारो, सोई पार करो
इक लोहा पूजा मे राखत, इक घर वधिक परयो।
सो दुविधा पारस नहि जाने कचन करत खरो।

(सूर सग्रह)

Oh! saintly lord do not pay attention to her defects He was समदरसी *i e for him there was no difference between a pebble and gold coin* Please act on these principles The iron image is worshipped at one place and the same iron is being used as knife to cut the throats of goats by a butcher Please act like paaras (पारस) which makes every metal it touches gold

Princess Meeraan Bai had greatly devoted herself to Lord Sri Krishan and was not prepared to give up his devotion at any cost She was the daughter of Prince Ratan Singh son of King Dudaa (दूदा) of Mertaa She was married to the son of Rana Sangaa of Mewaar Bhoj Raaj her husband had *died very young*

मेरे तो गिरधर गोपाल दूसरो न कोई
जा के सिर मोर मुकट मेरो प्रभु सोई।
छोडि दई कुल की कान कहा करे कोई
सतन ढिग बैठ बैठ लोक लाज खोई
मै तो आई भक्ति जान जगत देख रोई
असुवन जल सींच सींच प्रेम बेल बोई

She had connection by devotion with only Lord Sri Krishan who bore Mukat (crown) on his head was her master She had given up all the restrictions of the royal family which was not going to cause any harm now She avoided the shame of hiding her self behind pardaa i e curtain from the people at large by sittings in the meetings of the saints She came out before the people in devotion to Lord Sri Krishan but she had to weep when she saw the low opinion of the people who were bound by the man made false restrictions She had given water to the creeper of devotion by her tears which has spread far and wide

COMPARISON IN SRINGAAR RASA (श्रृगार रस)

1 KAALI DAAS AND BIHAAREE (कालीदास और बिहारी)

After her marriage Goddess Paarvatee was slowly involved in love and sexual affairs with Lord Shiva There after Lord Shiva made Paarvatee sit on his front on the fleetest running bull and held her breasts in his own hands After reaching on Meru hill he made her lie down on a carpet made of golden fine leaves and continued sexual intercourse with her the whole night

मेरू मेत्य मरूदाशु गोक्षक
पार्वती स्तन पुरस्कृतान्कृती
हैम पल्लव विभङ्ग सस्तरान्
न्चभूत्सुरत मर्दन क्षमान

(कुमार सभवम् अष्ठम सर्ग श्लोक २२)

In Poorava Megh, verse 18 Yaksh who had to desert his wife sent the message to her through Megh (cloud) telling him that he would climb in dark colour (श्याम रग) on the Aamra Koot hill which would appear pale on account of mango trees loaded with ripe mangoes Then the wives of the Gods (देवताओ) from the distance would consider him if that cloud was the raised breasts of a woman with the central nipple as the black front points on her breasts which were surrounded all around by pale fineness

स्याम रत्तन इव भुव शेषविस्तारपाएडु ।। १८ ।।

Then the Yaksh told to Megh that the ladies of the royal palaces afraid of the flash of the lightning would set out their agile eyes to enamour him If he would not be attracted by the agile movements of their eyes his life would go in vain

विद्य द्दामस्फुरित चकितेस्तत्र पोराङ्गनाना
लोला पङ्गैर्यदि न रमसे लोचनैर्वञ्चितोऽसि।।२६।। पूर्व मेघ

Thereafter Yaksh told to Megh that the lessening of water of Gambheeraa river would expose her buttocks hip or rump or novel or placenta or vulva which the river would be hiding by covering it with the creepers of cane It would attract all and no gay amorous person would part with those open thighs of a beauty without enjoying them in sexual affairs

ज्ञाता स्वदो विवृत जघना को विहातु समर्थ ।। ४५ ।। पूर्व मेघ

Bihaaree too has expressed such feeling in his verses long after Kaali Daas

लरिका लेबे के मिसनु लगरू मो ढिग आइ ।
गयो अचानक ऑगुरी छाती छैलु छुवाइ।। ३८३ ।।

The heroine told her companion that an obstinate dandy person who was like a black faced monkey (लगूर) in appearance went near her on the pretext of taking the child and touched her breasts with his fingers suddenly and in surprise

इक भीजै चहलै परै बूडै बहै हजार।
किते न औगुन जग करे वै नै चढती वार।। ४६६।।

Bihaaree has described the demerits of the youth He has stated that at the rise and over flow of the river of youth many evil acts were done Some persons aline themselves in sexual affairs as if they were fully wet in that water of youth Others were so much affixed in that mud of sexual matters and could not turn themselves out of it for other affairs Some were highly involved in sexual intercourse as if they had sunk deep into it Thousands were swept away and flown in the youth far away from the deeds of merits

सूनै घर लहि करू गहत दिखादिखी की ईठि।
गडी सुचित्त नाही करति करि ललचौ हीं दीठि ।। ५८३।।

The hero told his companion that he had no intimacy with a beautiful girl He had only exchanged glances with her Once he met her in a desolate and empty house and caugth her hand and asked for sexual intercourse Though she was allured or enticed in love yet on account of her natural woman like feeling she replied no or denied his requests That effort which she had made to protect her honour struck deep in his heart

2 DEVA DUTT AND BIHAAREE (देवदत्त और बिहारी)

Deva Dutt was born in Etava (इटावा) in Vikram Samvat 1730 (1673 A D) He was Dhansariya Brahmin He had written 72 books He was a fine poet but his position amongst great poets is lower He was alive upto Vikram Samvat 1825 (1768 A D)

पतित को भूले तरून तिय, भूले प्रेम विचार।
ज्यो अलि को भूले खरी फूलै चपक डार।।(देव)

On attaining maturity and youth the young girl forgets her husband and also the emotional feelings of love in entering into affairs of love with her lover (other than her husband) Her conduct was like that of a blossomed standing Champa bush which on being loaded with folwers forgets the black bees which hover around it in large numbers to enjoy its juice and honey

But the sexual love affairs of such debauched girl was not going to last long with her lover like that of a prostitute It has also been stated in Maarwaar that the love of a prostitute ends soon

पातर प्रीत पतग रग ताते मद की तार
पाछलो पोहर अऊत धन जात न लागे वार।

The love with a paatar (prostitute) pantang (light) faded colour the intoxication of wine made hot the heat of the rays of the Sun in the evening and the wealth of a bad charactered person takes no time in coming to an end Bihaaree went against it and has also stated that the affect of beauty is uncontrolable and lasts for a long time

डर न टरै नीदँ न परै हरै न काल विपाकु।
छिन जु छाकि उछकै न फिरी खरो विषमु छवि छाकु ।।३१८।।

The youth and beauty brings intoxication which would not be removed like wine and hemp by any counter drug The intoxication in love is uncontrolable It is neither removed by fear nor by sleep The night passes sleeplessly It lasts through out the period of youth and is not repelled in a short time

माखन सो मन दूध सो जोवन
हे दधि से अधिके उर ईठी।
जा छवि आगे छपाकर छाछ
समेत सुधा वसुधा सव सीठी
नेनन नेह चुवौ कवि देव
बुझावत वैन वियोग अगीठी
ऐसी रसीली अहीरी अहै।
कहौ क्यो न लागै मन मोहन मीठी। 'देव'

The mind (मन) of that sweet tongued Aheer girl was soft and essential like butter, her young age was like milk her heart was full of love more than curd (दधि) the Moon appears like butter milk (छाछ) or whey in comparison with her beauty All things of the world including nectar appears tasteless in her presence whose agile winking eyes create love her sweet words would extinguish the fire of separation How such majestic girl would not appeal to Man Mohan i e Lord Sri Krishan attractive like honey

Bihaaree has stated that the beauty of Raadhaa was magnificent and that the affect of which on him was much more

डिगत पॉति डिगुलात गिरि लखि सवु ब्रजु वेहालु।
कपि किसोरी दरस कैं खरै लजाए लालु ।६११।

Lord Sri Krishan had held the Govardan mountain on his hand when Indra was showering great rain to punish the residents of that region i e Braj He lifted up that hill on his hand to protect the people of Braj At that time the most beautiful girl Raadhaa was visible and seen by Sri Krishan On account of the attraction of Raadhaa his hand began to shake along with that mountain At this Braj people became nervous

Then Lord Krishan felt shy because it was likely to bring his secret love with Raadhaa into light

Only two last lines of this verse below appeals to me

नीके झरोखे है, झाँकि सके नहिं
नैनन लाज–घटा घिरकी सी
पूरन प्रीत हिये हिरकी
खिरकी खिरकीन फिरे फिरकी सी।।"देव"

That beauty could not look at her lover through the fine or proper dormer window because she was subdued by shyness which was full in her eyes because she was afraid about the loss of the dignity of her family if her attraction towards her lover was known to others In spite of it her heart was full of love towards him Hence she moved from window to window in uneasiness like a reel or spool in a non stop movement

Bihaaree has described the restlessness of the lover by mere glance at the beauty

जलरन्ध्र मग अगनु कौ, कुछ उजासु लों पाइ।
पीठि दिये जग सौ रहयौ, डीठि झरोखा लाइ ।। २६४ ।।

The hero looked her beauty through the mesh of the gauze door of the window of his neighbour The peep at the beauty created light as if of the fire in his heart He remained awake through out the night with his back on the bed stead in order to see that beauty again

माथे किरीट वडे दृग चचल
मद हसी मुखचन्द जुन्हाई
जे जग–मदिर दीपक सुन्दर
श्री ब्रज दूलह देव सहाई।' देव"

Here too only two last lines apealed to me With the Kindness of God in the Braj region Lord Sri Krishan as a bride groom had got a beautiful girl which is like bright lamp light in this temple of the world Her head was decorated with a crown her large eyes were very agile she smiled slowly her face was attractive like the rebirth of the Moon

Bihaaree has stated that tilak mark on the fore head of the beauty was very effective

खौरि पनिच भृकुटी धनुपु वधिकु सुमरू तजि कानि।
हनतु तरुण मृग तिलक सरू सुरक भालि भरि तानि।। १०५।।

The eye brows of the beauty with curved tilak mark on her fore head acted like the bow The Cupid hunter acted and fired with force the arrow of Surakee a tilak with the pointed edge and killed or won over her beloved like a deer without any obstacle

लोटि लौटि परत करोट खाटी पाटी लेलै।
सूखे जल सफरी ज्यों सेज पै फरफराति।। देव।।

The heroine is sleeping on the bed stead turned her sides and she moved restlessly probably in the absence of her lover She was rolling and tolling by the side of the plank of the bed stead and clipped on her bed like a fish without water

On the verse of Bihaaree describing the restlessness of the beauty is better than Deva

हयाँ ते हाँ, हाँ ते इयाँ नैको धरति न धीर।
निसि दिनु दाढी सी फिरति बाढी गाढी पीर।। ५२५।।

The pain of separation from her lover has greatly increased in her Her impatience on separation had become very serious She being restless moved from place to place day and night

3 JAAYSEE AND BIHAARE (जायसी और विहारी)

Jaaysee has described the beauty of Padamaavat on page 209 and 235 of जायसी ग्रन्थावली by Rama chandra Sukla From page 215 verses 15 16 17 and 18 are discussed here

कनक अगुठी औ नग जरी वह हत्यारिनि नखतन्ह भरी

The assassinate golden ring studed with jewels is full of nails or womanish airs, or galaxy of stars

हिया थार कुच कनक कचोरा जानहुँ दुवो सिरीफल जोरा
एक पाट वे दूनौ राजा साम छत्र दुनहु सिर छाजा

On the chest both the breasts were like golden pots Both the breasts may be taken as a pair of coconuts sitting on one throne The nipple pointed front parts over both the breasts in dark colour were like a chhatra (छत्र) covering them like a balcony

Note (1) The word chhatra (छत्र) has no connection with the breasts like a link with passion Its use is in vain Bihaaree has given a very good explanation for this black colour over the nipples on the breasts

ये कुच कचन के भये मुख कारो क्यो कीन
सुवरण कलस भराय कर मोहर मदन की दीन।।

Why the nipples over the breasts of a young girl which are like splendid golden balls are dark or black in colour ? The reply is that the golden breasts the place of residence of the Cupid are full of youth like water and the Cupid the God of the love affairs has placed its black seal over the saffron breasts on the nipples

कर पल्लव जो हथोरिन साथा, वे सय रकत भरे तेहि हाथा।

The fingers with plam is soft like a newly grown up leaf or blade But that hand is full of blood The poet wanted to tell about the reflection of blood within the hands but he failed to explain it

Poet Baireesaal has explained this fact in an excellent manner

सेत कमल, कर लेत ही, अरून कमल छवि देत।

White lotus taken in the hand appeared red on account of the flow of enough blood through the artery of the hand

अछरी लाजि छपीं गति ओही, भई अलोप न परगट होहीं।

On looking at the super fine beauty of Padamanee-the Apsaraa i e the fairy queen or nymph did not appear openly but concealed herself in shame

हस लजाइ मानसर खेले हस्ती लाजि धूरि सिर मेले।

The manner of walking of Padamanee was so superior to that of the swan that he fled away and is playing at Maansarover lake The elephant felt shy of his inferior manner of walking and began to throw dust on its head

But prince Prithee Raaj of Bikaner has given another reason why the elephant was throwing dust on its head (vide verse 94 of Veli Krishan Rukamanee Ree)

आरोपित हार घणो थियौ अतर
उरूस्थल कुम्थस्थल आज
सु जु मोती लहि न लहै सोभा
रज तिणि सिर नॉखै गजराज।।६४।।

Rukamanee was putting a necklace of pearls The pearls were similar in nature and glimmer and quality to the pearls of the head of the elephant But the pearls inside the head of the elephant were not visible nor they could be placed equal to the pearls of the necklace As the pearls were hidden inside the head the elephant felt shy or ashamed and began to throw dust with its trunks over its head

This explanation by prince Prithee Raaj is superior to this fine verse of Jaaysee

Now from page 209 verses No 1 to 7 of Jaaysee Granthaavalee (जायसी ग्रन्थावली) are put up

सवे चितेरे चित्र के हारे ओहिक रूप कोई लिखे न पारे।

All the painters could neither find out nor appreciated the beauty of Padamanee They could not print her picture due to quick change in her beauty and admited their defeat

Bihaaree has also stated in a good manner the defeat of the painters

लिखन बैठि जाकी सबी, गहि गहि गरब गरूर।

भये न केते जगत के चतुर चितेरे कूर ।। ३४८।।

The proud heroine began to make the picture of his beloved hero Lord Sri Krishan again and again But she failed to paint the picture of his quickly changing beauty She was told that many foolish experts and clever painters of this world has failed to draw his picture How could she succeed ?

The Sanskrit poet Maagh has also expessed that the magnificent beauty is that which gives a majestic and splendid new appearance every moment or time you look at it

क्षणे क्षणे यन्नवतामपेति तदेव रूप रमणीयताया।

पदमनी की बोली Sweet sound of Padminee

जनु बसंत ऋतु कोकिल बोली सुरस सुनाइ मारि सरडोली।।

She talked in sweet tune like a cuckoo in the spring She made him hear that fine juicy sound as if she was striking an arrow in love at him Then she fled away

ओहि सिर सेस नाग जो हरा जाइ सरन बेनी होइ परा।

Shesa Naag the serpent king lost its fine position in dark colour with the hair of her head He sought her shelter and is lying as the braid of her head After the destruction of the whole world Vishnu the God sleeps under the spread hood of the serpent king with Lakshmee in the sea

कित वह आइ झरोखे झाकी, नैन कुरगिनी चितवत्त बाकी

Some where that Padamanee having beautiful eyes like a deer came and peeped at him in a curved glance through a dormer window This affected him much The curved glance of Shakuntlaa was equated with curved glances (कटाक्ष) of a femal deer i e doe

भौहे धनुष पल काजर बूडी वह भइ धनुष हा या ऊडी ।

Her eye brows were like a bow Her eyes lids were full of collyrium or (काजल) black powder She hit him with the arrow of her eyes from the eye-brows Then she had to fly like a bird

माग जो मानिक सेदुर रेखा जनु बसत राता जग देखा।

The line of red powder passing through the division of the hair of her head appeared like a ruby The world in that spring was seen red in pleasure and glittering

नैन चित्र एहि रूप चितैरा केवल पत्र पर मधुकर फेरा

This very beauty of Padamanee was the painter of her sharp and

wide deer like eyes The movement of her agile eyes over her majestic face appeared as if black bees were hovering around the leaves of lotus

सरद चद मह खजन जोरी, फिरी लरे वहोरि वहोरी।

Her face was bright like the Moon of Sarda Poonam at end of Aasoja (September) and the beginning of Kaatik (October) The Pair of her eyes like a khanjan (खजन) ie magpie bird were making hints of love by moving around again and again

अग सेत मुख साम सो ओही तिरछे चलहि सूध नहिं होही।।

Her white yellowish body and agile eyes balls with black pupils inside were casting curved glances to attract the lover Those glances meant and were not free from love affairs

नासिक खडग हरा धनीकीरू जोग सिगार जिता ओ वीरू।।

Her fine nose acted like a sword in belittling a sharp bright green coloured beautiful parrot When properly decorated she was likely to win over a brave warrior

The comparison of the nose with a sword which is meant for cutting is not harmonious The beauty of the nose is generally compared with the flame of a deepak a lamp of the night which must be firm and steady In Veli Krishan Rukamanee Re verse No 22 the nose has been finely compared to the flame of a lamp

नयण कमोदणि, दीप नासिका मैन कैस राकेस मुख। २२।

Her nose is like the stable flame of a lamp which removes the darkness by spreading its light The black hair on her head were like the natural darkness of the night Her face was bright like the Moon

मानिक अधर दसन जनु हीरा, वने रसाल खाउ मुख वीरा।

Her lips were red like ruby Her teeth were bright and white like a diamand While munching the betel leaf in her mouth she talked in a sweet tongue

KESHVA AND BIHAAREE (केशव और बिहारी)

(From केशव कौमुदी अर्थात् रामचन्द्रिका by Lala Bhagwaan Deen इकत्तीसवा प्रकाश)

सदुर माग भरी अति भली तिति पर मोतिन की आवली

गग गिरा तन सो तन जोरि निकसी जनु जमुना जल फोरि।। ८।।

The line of red powder is drawn between the dividing line of the hair of her head It appeared as if the flow of the current of the water of Ganges and Sarswatee has crossed over and flown ahead by breaking the water of Jamunaa The red powder being the flow of Sarswatee and white coloured line of pearls of Ganges over the red powder had gone ahead through the black hair of her head taken as Jamunaa

लोचन मनहु मनोभव यत्रहि भू युग उपर मनोहर मन्त्रहि।
सुन्दर सुखद सुअजन अजित, वाण मदन विषसॉ जनु रजित।। १२ ।।

The eyes of that young girl were the net of the Cupid the of God of love affairs Both the eye brows were the attracting hymns of the cupid The fine happy eyes were full of collyrium (अजन) appeared as if they were attractive pacified arrows of the Cupid by poison

अति तरूण अरूण द्विज दुति लसति।
निजु दाडिम बीजन को हसति।। १५ ।।

The teeth of that very young girl had turned red on her munching the betel leaf The teeth looked majestic in their glimmer and it can be inferred as if they were laughing at the grains of the pomegranate

मृदु मुसुकानि लता मन हरै बोलत बोल फूलसे झरै।
तिनकी बाणी सुति मनहारि बाणी बीण धरयो उतरि।। १७ ।।

Her excellent smile was attractive like a creeper from which the flowers were falling off when she was speaking On hearing her sweet tune even Sarsawatee the Goddess of art and learning felt shy and put away her flute

Note (1) In my humble opinion the comparison of the smile of beauty with a creeper and falling off the flowers from it on her speaking are not very harmonious here

रमनी मुख मडल निरखि राका रमण लजाय
जलद जलधि, शिव सूर मे राखत वदन छिपाय।। २३ ।।

Even the full Moon got shy when he looked at the beauty of her face Thereafter the shy Moon began to hide himself under the clouds the sea under the tangled hair of the head of Lord Shiva and inside the circle around the Sun

काम कुवर अभिषेक निमित्त कलश रचे जनु यौवन मित्त।
काम केलि कन्दुक कमनीय, मनो छिपाये रति निज हीय।। २६।।

The breasts appeared like pots full of water (with green sticks) prepared by the friends on the coronation of Prince the Cupid God of love affairs In the alternative those breasts were kept hidden on her chest by Ratee (रति) the wife of the cupid as if thay were two balls meant for his play

रोम राजि सिगार की, ललित लता सी राज।
ताहि फल कुच रूप फल ले जगज्योति समाज।। ३०।।

The hair all around the body are like a creeper for decoration Both the breasts near those hair (रोम) are the splendor of the world The breasts are two fruits of that group of hair of the body

Note (1) It is in my humble opinion wrong to assert that the breasts

are the fruits of the hair

छावन की छुई न जाति शुभ्र साधु माधुरी।
विलोकि भूलि भूलि जात चित्त चाल आतुरी।। ३४ ।।

The heels of the feet were healthy and clean They could not be touched on account of the fear that the heels may get dirty by touching The mind forgets again and again its agile movement and stead-fastness by looking at the heels

4 PRINCE PRITHEE RAAJ RATHORE OF BIKANER

महाराज कुमार प्रिथीराज राठौड बीकानेर

In Sringaar Rasa the poems of prince Prithee Raaj are far superior to both Jaaysee and Keshava He has also a little edge over even Bihaaree (vide Veli Krishan Rukamanee Ree) The reader should assess the merit by a comparative reading

दल फूलि विमल वन नयण कमळ दळ
कोकिल कण्ठ सुहाइ सर।
पॉपाणि पङ्ख सवारि नवी परि
भूहॉ रे भ्रमिया भ्रमर ।। २०।।

At the down of youth every part of the body of Rukamanee obtained beauty Her eyes were magnificent like petals of blossomed flowers Her voice became as sweet as the call of a cuckoo The eye brows over the eye-lids began to hover about over the flower of the eyes like black bees as if to collect honey Besides this she increased her beauty by splendid decoration like a fairy queen

मलयाचळ सुतनु मळै मन मौरे
कळी कि कामअङ्कर कुच।। २१ ।।

The beautiful body of Rukamanee was like Malayaachal mountain Her mind was like sandal wood trees on that mount Those sandal wood trees produced majaree i e corolla or whorl the ring of leaves forming inner envelope of flower The arrival of youth resulted in the development of her breasts visible like newly sprung forth buds which has the black sign or seal of the Cupid the God of love affairs impressed on the pointed nipples on her breasts

Note (1) The statement of the poet that the size of the breasts was small is very fine and far superior to that of Jaaysee The breasts must not be larger than an orange or coconut Jaaysee has stated in verse NO 14 on page 214 that the breasts of Padamavat were large like a hill to protect the peacocks

"गाहि रे जग को छुई सकै। दुइ पहार की ओट"

The side of the hill is very large It is unwieldy and very hard as well as unnatural The breasts are human organ composed of nucleus cells The breast can in no circumstances be hard like the stone It is a great exaggeration

The finest description of the feet of Rukamanee is in verse No 27

ऊपरि पद पलव पुनरभव ओपति
त्रिमल कमळ दळ ऊपरि नीर
तेज कि रतन कि तार कि तारा
हरिहँसे सावक ससिहर हीर ।। २७।।

Prince Prithee Raaj has compared the beauty of the nails and soft feet of Rukamanee to sevaral objects Are the splendid nails the spotless drops of water fallen on the patels of the lotus ? Are they the light of the jewels? Are they the twinkling light of the galaxy of the stars ? Are they the lime light of the rising Sun surrounded by redness around it? Are they the reflection of the light of the new Moon ? Are the nails real diamonds ?

कुमकुमै मजण करि धोत वसत धरि
चिहुरे जळ लागौ चुवण
छीणे जाणि छछोहा छूटा
गुण मोती मखतूल गुण । ८१ ।

At first Rukamanee took bath in the scented saffron water Then she put on washed over and smoothed ironed dress The drops of water began to fall from her black open wet hair It appeared as if the Gun Mukta (गुन मुक्ता) i e superior fine pearls were falling in quick succession after the breaking of the dark silk threads

BIHAREE (बिहारी)

अहे दहेडी जिन धरै जिन तू लेति उतारि।
नीकी है छींकै छुये, ऐसीं ही रही नारि। ७१६ ।

The poet has given a word picture here The lover was very much attracted to the position of the beauty by her curved body while placing the pot on the hanger He told her neither to place nor to remove the pot of curd from that hanger Her position in trying to touch that hanger looked fine So she should remain in that curved position of her body for some time

दृग उरझत टुटत कुटमु जुरति चतुर चित प्रीति।
परति गाठि दुरजन, जियनि दई नई यह रीति ।। ३६५ ।।

If a thread is entangled or entwined it must break down It can there

after be connected when a knot is tied But in the affirs of love the effect of breaking is strange The eyes are entwined or entangled with the lover but no breaking takes place between them The relations with the family may be broken if their intervention is in vain It means in the breaking of a different thing and the result is different The relations and mind of the clever beauty and her beloved are united without any knot in their love affairs The villains get enraged because of the affection in their love affairs and this creates a knot for them Oh! God this is the new law in the affiars of love

सटपटात सैं ससिमुखी, मुख घूघट पटु ढाकि।
पावक झर सी झमकि कै गइ औझकों झाकि ।। ६४७ ।।

The poet has drawn a picture in words of the desire of the heroine who is absorbed in the affairs of love

The heroine is torn in her feelings to see her beloved or not on account of shyness and secrecy Then that girl having her face beautiful like the Moon covered her face with (घूघट) the part of her head cover and looked at her beloved from the dormer window and disappeared like the flame of fire with her glimmer in no time

नहिं परागु नहिं मधुर मधु नहि विकासु इहि काल ।
अली, कली ही सौ बध्यो आगै कौन हवाल।।४०।।

Bihaaree had made Mirza Rajaa Jai Singh of Amber alter by this verse telling him about the immaturity of the girl

He was deeply involved in the affairs of love with a girl who was a mere bud a part of the flower She had neither developed pistil or stamen or corolla (पराग ie पुष्प रज) which turns into the fruit nor enamouring (sweet) juice or honey to give pleasure She had not attained full Youth in maturity The black bee (अलि) Jai Singh was hovering around a bud for no honey nor Juice What would happen in the days ahead when she would be fully in youth ?

पत्रा ही तिथि पाइयै वा घर के चहूँ पास
नित प्रत पून्यौ ई रहे आनन ओप उजास ।। ७५ ।।

The poet has described the excellence of beauty in this verse There were two ways to find out the tithi (तिथि) i e date or the day in that month according to the Hindi calander (पत्रा) One was by reading the patra or Calander and the second was to ascertain it from the light of the Moon But near the house of that beautiful heroine one could not find out the date by Moon light The date can only be ascertained by reading the calander Because on account of the brilliance of beauty of her face one would find light like the beam of the full Moon of Poonam or Poornimaa all around her house every day

Note (1) It is not possible to believe in the flight of light from the face of the beauty would go all around her house or sky It is an unnatural exaggeration It is not possible to believe that the light from her face would expand all around her house or in the sky

कहत, नटत, रीझत, खिजत मिलत खिलत लजिआत
भरे भोन मैं करत है नैनन हीं सव वात ।। ३४ ।।

Here the poet has stated that the heroine and her beloved had expressed their feelings in the full hall in the presence of all by the movement of their eyes

The hero hinted her for sexual affairs through his glance The heroine inspite of her desire refused and also got annoyed at it The hero got pleased at her manners Thereafter by exchange of their glances they expressed their pleasure Then the heroine smiled and also felt shy because the hall of that building was full of people

In my humble opinion prince Prithee Raaj is on the top followed by Bihaaree Jaaysee and Keshava are far below them The reader may read their verses and ascertain the truth now

THE DESCRIPTION OF THE SEASONS (ऋतु वर्णन)

The description of the seasons of the verses of Kaali Daas Jaaysee Keshava Mati Ram Prince Prithee Raaj and Bihaaree and other poets would be compared to ascertain the merits of their verses Rama Chandra Shukla has accepted that Jaaysee had no heart for the scene of nature (प्राकतिक दृश्यो के साथ जायसी के हृदय का वैसा मेल नहीं पडता)

He has also committed the fault of repetition

SUMMER (ग्रीष्म ऋतु)

JAAYSEE (जायसी)

ऋतु ग्रीष्म के तपनि न तहॉ जेठ असाढ कत घर जहा।

The heat of summer would not be felt even in the months of Jeth and Asaadh (May and June) by the wife if her husband is with her at home

पहिरि सुरग चीर धनि झीना परिमल मेद रहा तन भीना।

The wife would put on the bright orange coloured Cheer (चीर) i e ओढना head cover on her person and make herself wet with sweet scented saffron coloured paste to avoid the heat of summer

पदमावती तन सिअर सुवासा नैहर राख कत घर पासा ।

At her parental kingdom Padamanee was near her husband in summer in a cold place (सिअर) in that house and she applied sweet scent to avoid the affect of heat

औ वड जूड तहा सोवनारा अगर पोति सुख तने ओहारा।

She was happy without feeling the effect of cold because a large number of flowers were ticked up in the bed room in which Agar was painted on the walls and curtains were hung up to stop the cold wind

सेज बिछावन सोर सुपेती, भोग विलास कहिंर सुख सेती।

The white scented bed sheet was put on the mattress on the bed stead She was happy in enjoying sexual affairs when ever she desired

अधर तमोर कपुर भिमसेना चदन चरचि लाव तन वेना।

Her beautiful body was painted with the paste of sandal wood which was mixed with campher of Bhimsen standard She was speaking in a sweet tune when her lips were red with the munching of betal leaf

KAALI DAAS (RITUSANGHAAR) (श्रृतु सहार)

The great Sanskrit poet Kaali Daas has stated (In verses 1 13 20 27 of first Sarag) that the heat in summer was very great But the night and the Moon were pleasant Taking bath in water day and night gave joy But the Cupid the God of affiars of love had gone down in summer

प्रचण्ड सूर्य स्पृहणीय चन्द्रमा सदावगाहक्षत वारि सचय
दिनान्तर भ्योऽभ्युप शान्त मन्मथो निदाघ कालोऽयमुपागत प्रिये।१।

(first verse first Sarag of Ritusanghaar)

The scorched and heated cobra after constantly hissing had bent his head down and encircled itself in shade under the peacock The peacock which generally kills a snake did not act on account of heat Bihaaree too had expressed the effect of heat on snake and peacock tiger and deer at one place in peace

कहलाने फकत वसत अहि, मयूर मृग वाघ।

रवेर्मयूखैरभितापितो भृश विदह्यमान पथि तप्तपासुभि ।
अवाङभुखो जिह्मगति श्वसन्मुहु फणी मयूरस्य तले निषीदति ।। १३ ।

The glittering gem or ruby of the snake began to shine very much with the heat of the rays of the Sun The snake was seen drinking air by sending in and taking out of its tongue in haste The thirsty snake was feeling uneasy on account of the heat of the rays of the Sun as well as the heat of the poison in its mouth and was not killing or eating the frogs

रवि प्रभोद्भिन्न शिरोमणि प्रभो विलोल जिह्वा द्वयलीढ मारूत
विषाग्नि सूर्यातप तापित फणी न हन्ति मण्डूक कुल तृषाकुल ।। २०।।

The greatly nerveless and scroched in heat or hot wind the tiger elephants and bullocks gave up their desire to fight and acted like friends

They gathered in groups and suddenly came out of the place of their shelter as well as the dry forest full of grass They began to take rest by avoiding heat on the wide bank of the river which was full of clear and cold sand

गज गवय मृगेन्द्रा बह्नि सतप्त देहा सुहृद इव समेता द्वन्द्व भाव विहाय।
हुतवहपरिखेदादाशु निर्गत्य कक्षाद्विपुलपुलिन देशा निम्नगा सविशन्ति ।। २७।।

PRINCE PRITHEE RAAJ RATHORE OF BIKANER

आकुल थ्या लोक केवि हुआ अचरिज।
वञ्छित, छायाअे विहित ।१८८।

It is not surprising if the people are upset or become restless on account of the heat of the Sun It is natural for them to find shelter under the trees for shade

Note According to historical record the heat in Bikaner Tehsil was so great in 1888 A D that a cake could be baked in heat without any fire

नैरन्ति प्रसरि निरधण गिरि नीझर
धणी भजै धणि पयोधर
झोले वाइ किया तरू झङ्खर
लवली दहन कि लू लहर ।१६१।

The blowing of hot South Western wind which is called in Bikaneree dialect Loo also burns the flowers and leaves of the trees which appear like stumps The flow of Loo also burns creepers In extreme heat of the summer the rich people who have all sources of protection like khasa-screens of the sweet smelling root of Khasa from hot wind remain at their houses enjoying their life by pressing the hard breasts of their wives Poor people having no means of protection would go and take shelter near the fountains or lakes on the hills

ऊपडी धुडीरव लागी अम्वरि
खेतिअे उजम भरिया खाद्र
म्रिगसिरि वाजि किया किङ्कर म्रिग
आद्रा वरसि कीध धर आद्र । १६३।

At the beginning of the Minga or Ononis Naksttra hot storms and the fast wind blew dust The sky was covered by the dust raised by the strong wind The deers in the forest grew nervous and terrified On the other hand Aadraa ie Betelguese 7 Nakshtra ie asterism resulted in rain fall The pits in the fields were filled with rain water The land grew wet Hence the cultivators grew active in ploughing and sowing seeds in the land under cultivation

BIHAAREE (विहारी)

कहलाने एकत वसत अहि मयुर, मृग वाघ ।
जगतु तप्यौ वनु सो कियो दीरध दाघ निदाध।। ४६१।।

The great heat of the rays of the Sun has made the whole world like a very hot forest The peacock and snake the tiger and the deer are foes The great heat of the summer had perturbed them So they began to live togather in peace at one and the same place They were made friends by forgetting their hostility

प्यासे दुपहर जेठ के जिये मतीरनु सोधि।
अमितु अपार अगाधुजलु मारो मुड पयोधि ।। ३६१।।

The people who were thirsty were wandering in search of water in the noon of the month of Jeth (May) The watermelon can be obtained in Marwar i e Bikaner in the month of September and October only Those thirsty people found out a watermelon in the month of Jeth (May) They took it as if they had found the sea to drink water

नाहिंन ए पावक प्रवल लुवे चले चहु पास।
मॉन हुं विरह वसत कैं ग्रीषमु लेत उसास ।। ४६०।।

The Loo i e fierce hot winds with the greatest heat were blowing on all the sides around The summer had started after the spring Hence the Summer season was taking long breath or exhaling in grief or heaving hot sighs on account of the separation and departure of the spring

Note George A Grierson has also translated this verse on page 278 of the Linguistic survey of India Vol IX part I

Note 1 O Loos (लू) hot winds where would you hide in rainy season The reply is to the hearts of newly married girls on separation from there husbands

को लूवॉ लुकस्यो कठे पावस धर पड्यिॉह हिये नवोढा नार रे वालम वीछड्यिॉह।

RAINY SEASON (पावस ऋतु)

JAAYSEE (from page 149) (जायसी ग्रन्थावली)

रितु पावस वरसै पिउ पावा सावन भादौ अधिक सोहावा ।

The rain began to shower drops of water in the months of Saavan and Bhaadon (July and August) in rainy season It was felt pleasant as the husband had returned home

पदमावति चाहत ऋतु पाई गगन सोहावन भूमि सोहाई ।

In this rainy season liked by Padamavat clouds had encircled the sky in proper time The land and sky appeared pleasant in appearance

कोकिल वैन पाँति वग छूटी घनि निसरीं जनु वीरबहूटी।

The cuckoo began to cry in sweet tone, the line of cranes flew away and left their place it appeared as if a wave of Veerbahootee (वीरबहूटी) an insect of the size of a fly red in colour and soft like velvet was coming out

चमक वीजु, वरसै जल सोना दादुर मोर सवद सुठि लीना।

The lightning was glittering or flashing in the sky sound of the peacocks and frogs had attained fineness in tune The showering of rain was taken as if it was dropping gold

हरिहर भूमि कुसुभी चोला औ धनि पिउ सग रचा हिंडोला ।। ७।।

The land appeared all around green Padamavat was putting on a red coat It was her great fortune that she had arranged to swing with her husband

KAALI DAAS (कालिदास) (ऋतुसहारम् द्वितीय सर्ग)

विलोचनेन्दीवर वारि विन्दुभिर्निषिक्त विम्बाधर चारु पल्लवा।

निरस्त माल्या भरणानुलेपना स्थिता निराशा प्रमदा प्रवासिनाम् ।१२।

The young wives of the persons whose husbands had gone to another province remain sitting disappointed giving up their ornaments necklaces oil scent toilet paste shedding tears from their lotus like fine eyes on their lips soft like newly sprung up leaves and red like bimbphal (बिम्बफल) gourd produced by ever green creeper known as kindroo (कुन्दरू) in rainy season

वहन्ति वर्षन्ति नदन्ति भान्ति ध्यायन्ति नृत्यन्ति समाश्रयन्ति।

नद्यो घना मत्तगजा वनान्ता प्रिया विहीना शिखिन प्लवङ्गा ।। १६।।

In rainy season the clouds mostly shower drops of water the water in the rivers flows peacocks dance rogue elephants trumpt monkies become silent and enter into the caves to hide themselves the forest is full of greenery but young girls or women who are separated from their husbands weep in grief

PRINCE PRITHEE RAAJ RATHOR OF BIKANER

वग रिखि राजान सु पावसि वैठा
सुर सूता थिउ मोर सर।
चातक रटे वलाकी चञ्चल
हरि सिणगारै अम्वहर। १६४।

No sooner the rainy season began than the herons stopped flying and settled on the pounds Saints and ascetics began their four months stay at one place during the rainy season On account of the difficulties and obstacles on the high ways due to rain fall the sovereigns adjourned the

invasions on their foes The deities (देवता), as alleged went to sleep for four months The peacocks and papihaas a typical species of cuckoo began to cry in joy The cranes became agile to fly Indra the king of Gods began to decorate the sky with multi coloured clouds and rainbow

तरू लता पल्लवित त्रिणें अङ्कुरिव
नीळाणी नीळम्बर न्याइ।
प्रथमी नदिमै हार पहिरिया
पहिरे दापुर नुपुर पाइ ।। १६८ ।।

On the rain fall the trees and creepers sprouted new green leaves The dry blades of the grass began to split up green new blades The land all around has turned green as if a heroine the beauty has put on the green dress on her person Water was flowing in the rivers It appeared as if these rivers were the necklace of that land The frogs now began to cry The sound of the frogs was as if it was the sound of the small bells of the noopur i e an ornament on the feet of the heroine i e land

BIHAAREE (बिहारी)

कौन सुने कासो कहो सुरति विसारी नाह।
बदा बदी ज्यो लेत हे ए बदरा बदराह ।। ६५ ।।

The heroine cried that her husband has forgottén her The cloud has adopted a bad path openly by showering drops of water which hit her like arrows and were about to end her life during the absence of her husband Now to whom she should cry to give her relief and who would hear her complaint

धरवा होंहि न अलि उठै धुवॉ धरनि चहुँ कोद।
जावत आवत जगत कौ पावस प्रथम पयोद ।। ५५०।।

The heroine cried to her companion that these clouds in the beginning of the rainy season are in fact not clouds which provide happiness to one and all They have raised and spread smoke on all the four sides of the land As she was unhappy for the absence of her husband she said that those clouds were coming to burn the whole world

This verse is similar to the verse of poet of Dandee -

लिम्पतीव तमोगनि वर्ष तीवाञ्जन नभ ।
पावक झर तै मेह—झर दाहक दुसह विसेखि ।
दहै देह वाकौ परस याहि दृगनु हीं देखि ।। ४०४।।

The heroine cried when she looked at the clouds The showering of drops of water by the cloud is more trouble some in burning than the flame of the fire The flame burns on touching the body But the flame of showering

clouds burns at the mere sight by the eyes

पावस घन अँधियार महि रहयो भेद नहि आन।
रातिद्योस जान्यो परतु लखि चकइ चकवान ।। ४८७ ।।

The poet has described the effect of the dark raining cloud He has urged that there is not much difference between the darkness caused by a group of dark raining clouds and the darkness caused in the absence of light in the night The night and day in both circumstances can be found out only by looking at the male and female ruddy goose for they do not meet in the night

वामा, भामा, कामिनी कहि वोलो प्रानेस।
प्यारी कहत खिस्यॉत नहिं पाउस चलत विदेस ।। ७२३।।

On the departure of her husband for another province the heroine addressed him as praanesh (प्राणेश) i e master of her life and asked him not to call her as beloved He should address her as baamaa (बामा) i e curved as a cheat bhaamaa (भामा) i e one who when honoured gets excited and becomes angry Kaaminee (कामिनी) inclined towards sexual affairs due to the effect of the Cupid as these words justify his starting on the journey out of that province

उठि ठक ठकु एतौ कहा पावस के अभिसार ।
जॉनि परेगी देखियै दॉमिनि घन ॲंधियार ।। ७२४ ।।

The heroine was preparing herself by putting on a dark coloured Saaree (meant to cover the whole body) to hide herself by delusion

The heroine was going to meet her beloved at an appointed place for sexual affairs Her companion told her to go soon without making such preparation in the rainy season In the dark cloudy sky she would not be indentified even if she was seen Her beautiful body would appear to the spectators like the quick moving lightning in the midst of those dark clouds

KESHAVA (केशव) from केशव कौमुदी
(किष्किन्धा काण्ड पेज २०१) Thriteenth Prakash

सोहे घन स्यामल घोर घनै मोहे तिन मे वक पाति मने
सखावलि पी वहुध जल स्यो मानो तिनको उगिले वल स्यौ।। १३१।।

The thick group of dark raining clouds began to thunder very loudly The line of fine flying cranes in the middle of those clouds was attractive to the mind of all As the clouds were formed by stream of the water of the sea so Keshava asserted that those clouds had drunken conch with the water of the sea The fall of the rain drops appear as if the clouds were vomitting those conches

Note The statement of Keshava about the drinking and vomiting of the conches is scientifically and literally wrong The conches cannot be taken away with the stream nor the conches which were much larger than the drops of rain water could be vomited

शोभा अति शक्र शरासन मे नाना दुति दीसति है घन मे ।
रत्नावलि सी दिविद्वार भनो, वर्षागम बॉधिय देव मनो।। १४।।

The multi-coloured clouds and rainbow in the sky appeared magnificent It was apparent as if the Devataas i e deities had hanged a row of jewels on the door of the heaven in order to welcome the rainy season

अति घातज वाजत दुदुभि मानो, निरघात सवै पविपात वखानों।। १६१।।

The poet has stated that in an attack by Indra on the Sun the thunder of the clouds was the loud sound of the kettle drums The thunder bolt of the lightning was as if Vajra (वज्र) like atom bomb of nucleus was being thrown The rain bow was nothing but the bow of the warriors in the battle The fall of the drops of rain water was like the striking of the arrows

भट चातक दादुर मोर न बोले, चपला चमके न फिरे खग खोले ।
दुतिवतन को विपदा वहु कीन्ही घरनी कहे चन्द्र वधु धरि दीन्ही ।। १७।।

The peacocks papeehaas (a kind of Cuckoo) and frogs the warriors of Indra were challenging the Sun by their cry The glitter of the lightning appeared as if Indra had taken out the sword from the scabbard or sheath and was openly waving it around This struggle had caused trouble to all the bright planets including the Sun Indra entrusted the earth to the beerbahootee (बीरबहूटी) an insect of the size of a fly but soft like velvet to punish the earth according to their desire This fly is called ममोलिया in Bikaner

Note The statement of Keshava that Indra had authorised the inscet beerbahootee to punished the world is not harmonious at all

वरनत केशव सकल कवि विषम गाढ तम–सृष्टि
कुपुरूप सेवा ज्यो भई सन्तत मिथ्या दृष्टि ।। २१ ।।

Keshava has asserted that all the poets agree that the rain has created pitch darkness in this world Every attempt to find out the correct position by eye sight has mostly proved false and wrong To try to ascertain the real position is as invain and fruitless as the service of a villain

SPRING SEASON (वसन्त ऋतु)

JAAYSEE जायसी (from बसत खड पेज 81 82 और ऋतुराज वर्णन पेज 148)

When Padaminee went to the temple of Lord Shiva on Vasant Panchmee in the month January her companions acted variously

काहू गही ऑव के डारा काहू जॉवु विरह अति झारा।

Some girls held the branches of a mango tree The others held the jambo or rose apple bush which was bumt very much on account of negligence

कोई नारग कोई झाड चिरोजी कोई कटहर बडहर कोई न्योजी।

Some held the orange bush some tree known as पयाल which produces the dry fruit known as Chiraunje (चिरौजी) some of kathar i e jack fruit some tree known as sanovar (सनोवर) producing a long and sweet fruit known as chilganjaa nuts and a bush of badhar (बडहर) or Badhal

कोई दारिउँ कोई दाख ओ खोरी, कोई सदाफर तुरज जँभीरी।

Some of them held the bush of the pomegranate some bush of raisin of large size (दाखा) others held the tall tree which produces a small yellow sweet fruit called khirnee (खिरनी) some touched the bush known as Sadaabaar (सदाबहारी) which remains ever green and the leaves of which never fall off some held the bush of binjoraa (विंजोरा) a sour fruit which tastes like lemons others held the bush of lemons

पुनि वीनहिं सव फूल सहेली खोजति आस—पास सव वेली।

Some of her companions began to pluck flowers and others were out to search all the creepers near about

कोई केवडा कोई चप नेवारी कोई केतकी मालति फुलवारी।

Some girls touched Kewara (केवडा) pandanus which is found at the time of Zodaic sign Leo and Libra i e in the months of August to October Some Yellowish Jasmine some Ketaki which bloom in summer some Maalatee (मालती) and the flowers in the garden The flowers of Maalatee (मालती) are white in colour According to पदम पुराण the deities गौरी लक्ष्मी and श्रृद्धा changed or incarnated into घात्री मालती and तुलसी Maalatee was connected with लक्ष्मी

कोई मोलेसिरी पुहुप बकोरी, कोई रूप मजरी गौरी

फर फलून्ह सव डार ओढाई झुड बाधि के पचम गाई।

Some beautiful girls of fair white complexion plucked flowers of Bokaree (बोकरी) and Molsiri (मोलसिरी) Bakul (बकुल) and Molsiree (मोलसिरी) are names of the same bush Then they covered the fruits and flowers plucked by them Thereafter they formed a group of five and began to sing sweet songs (From page 148)

प्रथम वसत नवल ऋतु आई सुश्रतु चैत वैसाख सोहाई ।

The superfine spring season in a novel form dawned first in the months of Chait (चैत) and Baisaakh (वैसाख) i e March and April

चदन चीर पहिरि घनि अगा सेदुर दीन्ह विहसि भरि मगा।

Padaminee did put on the cheer (चीर) head cover of sandal wood

colour on her beautiful body Then she applied sendur (सेंदुर) i e red powder in between the division of her hair of the head fully

कुसुम हार और परिमल वासू, मलयागिरि छिरका कविलालू।

Padamanee put on the garland of the flowers and applied scent to her dress The scent of the sandal wood of Malayaagir mountain was sprinkled all around her palace as if it was Kailash mountain of Lord Shiva

पिउ सजोग धनि जोबन वारी, भौर पुहुप सग करहिं धमारी ।

Beautiful Padaminee had unity with her husband and her youth when she had hardly passed her child hood The flowers around her had obtained juice or honey and the black bees were jumping and dancing around those flowers for honey

जिन्ह घर कता ऋतु भली, आव वसत जो नित्त ।। ५।।

As a matter of fact for the young girls and women every season is good if their husband is with them at home But they would welcome the dawn of the magnificent spring (वसन्त) every day

KAALI DAAS कालिदास

(from षष्ठ सर्ग) ऋतु सहार–वसन्त वर्णनम्

मलय पवन विद्ध कोकिलालापरम्य
सुरभि मधुनिषे काल्लब्ध गन्ध प्रबन्ध ।
विविध मधुपयूथैर्वेष्यमान समन्ता
द्भवतु तव वसन्त श्रेष्ठकाल सुखाय ।। ३७।।

In vasant i e the spring the scented wind blew and came from Malayaachal mountain The sweet cry of cuckoo attracts people The black bees (भौंरे) were seen hovering around the sweet scented flowers containing much juice or honey every day That excellent period of spring must keep you happy

आम्री मञ्जुल मञ्जरी वरशर सत्किशुक यद्धनु
र्ज्या यस्यालिकुल कलङ्क रहित छत्र सिताशु सितम्
मत्तेभो मलयानिल परभृत्ता यद्वन्दिनो लोकजि
त्सोऽय वो वितरीतरीतु वितनुर्भद्र वसन्तान्वित ।। ३८।।

The Cupid who holds corolla of mango trees were his arrows the flowers of Pallaas (पलास) tree called tesoo (टेसे) was his bow the line of the group of black bees was the thread of that bow the scented wind coming from Malayaachal mountain of the Deccan (South) was his rogue elephant the cuckoo was his singer The Cupid who had lost his body but has conquered the whole world must make you pleasant during the period of the spring

PRINCE PRITHEE RAAJ RATHOR OF BIKANER

In my humble opinion the description of the spring by prince Prithee Raaj has surpassed all poets including Kaali Daas

Vasant i e spring the son of vegetation began to hold his court when he grew young

आगळि रितुराय मण्डियो अवसर
मण्डप वन नीझरण म्रिदङ्ग
पञ्चवाण नाइक गाइक पिक
वसुह रङ्ग मेळगर विहङ्ग ।।२४३।।

Spring the King of the seasons held its court in the forest as its pavilion The springs or fountains were mridanga म्रिदङ्ग i e a drum like Indian musical percussion Kaam Deva the God of love affairs i e the Cupid as the hero cuckoo was the sweetest singer the land was the stage in that court and the birds collected under the forest pavilion were the spectators

कळहस जाणगर मोर निरत कर
पवन तालधर ताल पत्र
आरि तन्तिसर भमर उपङ्गी
तीवट उघट चकोर तत्र।। २४४ ।।

In the court of the spring swans were the learned persons in the art of music The peacocks were the dancers The wind was the beater of the rhythmic cycle of musical tune The leaves of the trees were the small cymbals The thinkling sound of the inscet criket was the highly pitched tune of musical instruments made of wire like Indian flutes or Saarangee (सारगी) i e stringed Indian musical instruments The black bees (भौंरे) played on nasatarang (नसतरग) i e a musical instrument made of dry accessory organ of an animal Chakor (चकोर) an Indian red legged partridge was the inaugurater of beating the rhythmical musical tune of the Raaginee Trivata i e the melodic mode

विधिपाठक सुक सारस रसवञ्छक
कोविद खञ्जरीट गतिकार।
प्रगलभ लागि दाटि पारेवा
विदुरवेस चक्रवाक विहार।। २४५ ।।

In that court of spring the parrots were like the persons who would speak out the set up or traditional procedure of dancing and singing The cranes were anxious to enjoy the musical tune as hearers Skilful wagtails (खजन) ie magpie whose walk was fine point out the different modes or movements of the art of dancing The pigeons acted like rope-dancers in directing the act of the

dancing which indicates emotions and ideas The ruddy goose acts or took part like jester in making people laugh by its unique action or game

अङ्गणि जळ तिरप उरप अलि पीयति
मरूत चक्र किरि लियति मरू ।
रामसरी खुमरी लागी रट
धूआ माठा चन्द धरू ।। २४६।।

The black bees (भौंरे) drinking and touching the water lying in the court yard of the forest and were flying in the rhythmic vibration of the parts of their body This appeared as if they were performing the specific dance urapa (उड़प) The circular movement of the wind exhibited the rise and fall of the sound during and at the end of the piece of music The calls of the birds Raamsaree and Kumaree were repeatedly heard which looked as if sweet tune of Dhruva and Chandrak Dhruva Raaginees tunes was being exhibited or made known there

निगर भर तरूअर सघण छाह निसि
पुहपित अति दीपगर पळास।
मौरित अम्य रीझि रोमाञ्चित
हरखि विकास विमळ क्रित हास।।२४७।।

The great shade, of the thickly situated many very green trees in the forest was the night Palaasa tree loaded with its yellow coloured flowers were like the line of a group of lamps producing and spreading the light in the night The new sprout of the mango trees indicated as if the spectators in that court yard of the spring were fascinated and over joyed The blossomed lotus flowers were as if the spectators on being pleased were laughing

प्रगटै मधु कोक सॅगीत प्रगटिया
सिसिर जवणिका दूरि सरि।
निज मत्र पढे पात्र रितु नॉखी
पुहपञ्जकि बणाराय परि ।। २४८।।

On the dawn of the spring season the music indicating pleasure and flavour ornamentation decoration and other feelings commenced The curtain of Shishir (शिशिर) season was removed The actors came out and read mantraas i e Vedic hymns in blessing for spring the king of the forest and showered flowers over the head of the spring as Nichhavar before the beginning of that drama

BIHAAREE (विहारी)

इहिं वसत न खरी अरी गरम न सीतल वात।
कहि क्यो झलके देखियत पुलक पसीजै गात।।५७३।।

At the approach of the hero the heroine got pleased hence she become horripilated and got perspirated Her companion asked her that Oh! friend the air in spring was neither very hot nor too cold Tell her why the glimpse of sweat or perspiration and horripilation was appearing on her body

कुज भवनु तजि भवन कौ चलिये नन्द किसोर।
फूलति कली गुलाव की चटकाहटु चहुँ ओर।।८३।।

The heroine remained at the garden house with her beloved other than her husband the whole night and was involved in sexual affairs Her lover was not going to release her Hence she told him that Oh! Nand Kishore the sun has arisen so now this garden house be given up They should return to their houses The buds of rose has opened The news of their absence is spreading quickly on all sides around them

नहिं पावसु रितुराजु यह तजि तरवर चित्त भूल।
अपत भए विनु पाइ क्यो नव दल फल फूल।।४७६।।

Oh! large fine tree this was not rainy season It was spring the king of the seasons Give up from the mind and forget what was gained in that rainy season How would the tree get new leaves flowers and fruits without parting with the old leaves

वन–वाटन पिक वटपरा लखि विरहतु मति मैन।
कुहौ कुहौ कहि कहि उठै करि करि राते नैन।।४७७।।

The heroine asked her beloved husband not to start on journey in the spring The paths in the forest were full of sweet speaking dacoits like a cuckoo The dacoits or robbers some of them would find him alone and senseless on account of separation from her and would cry and attack to kill him with their eyes red as if in anger

छकि रसाल–सौरभ सनै मधुर माधरी गध।
ठौर ठौर झौंरत झपत भौंर झौंर मधु अध।।४६६।।

Her companion told the self respecting proud heroine to enjoy the excellence of the spring The black bees were fully satisfied with the smell of the Corolla of the mango trees and sweet fragrance of the flowers in the spring The excited black bees were blindly hovering around the flowers in groups from place to place for sweet juice or honey which affected them like wine

ही औरे सी है गई, टरी ओधि के नामु ।
दूजे के डारी खरी बौरी बौरे आम।।५१२।।

The husband had gone out of the province and did not return home on the date promised This perturbed the heroine Besides this the corolla of mango trees awakened her desire for sexual affairs in that season The absence of the husband and effect of the corolla of mango trees had made her practically insane or mad

फिरि घर को नूतन पथिक चेलै चकित चित भागि।
फूल्यौ देखि पलास वन, समुडी समुझि दवागि।।५६८।।

The inexperienced passenger saw the red flowers of the palaas (पलास) tree and considered that red colour as the flame of fire in front of him in the forest and took it as a bad omen and got perturbed in mind and returned home confused

दिसि कुसुमित नहिं देखियत उपवन विपिन समाज।
मनहु वियोगिनु कौ कियो सर पजर रितुरात।।४७८।।

In every quarter appeared the array of gardens flowers and groves in blossom Each flower was Cupid s shaft and it was thought that the king of seasons the spring had built a cage of these arrows in which to imprison fair girls i e beauties distraught in love So it is not advisable to disassociate for prestige from the rules of spring

Note George A Grierson has also recorded and translated this verse in Linguistic survey of India Vol IX part I on page 278

KESHAVA (केशव)

(from केशव कौमुदी भगवानदीन तीसवा प्रकाश पेज 153 बसत वर्णन)

सोहे पराग चहुँ भाग उडै सुगध जाते विदेश विरहीजन होत अध।
पाला समाल विन पत्र विराजमान मानो वसत दिय कामहि आग्निवान।।३४।।

All the flowers have produced corolla and the sweet fragrance was spreading all around The person determined to go to another State become blind in the spring for his separation from his wife Palaas (पलास) trees devoid of leaves appeared in red flowers as if they were arrows of fire put forth by the Cupid the God of love affairs

खिले उर सीत लसे जलजात जरे विरही जन जोवत गात।
किधौं मन मीतन को रघुनाथ पसारि दियो बहु मन्मथ हाथ।।३६।।

Seetaa told Lord Rama Chander that the lotus which makes the mind cool have opened in blossom But they pricked the hearts of young women who were separated from their husbands By the opening of the lotus

It appeared as if the cupid has spread his hands to grasp the mind like a fish

किधौ वन जीवन को मधुमास।
रचे जग लोचन भौंरे विलास।
किधौं मधु को सुख देन अनग
धरयो मन मीन निकारन अग।।३८।।

Oh! Lord Rama the spring in which the flowers have opened gave pleasure in the month of Chaitra (March) The black bees (भौंरे) attracted by the flowers were hovering around the flowers in joy to obtain juice or honey Similarly the eyes of the whole world were enjoying in the spring As if the cupid has adopted his appearance in person in order to capture the mind of all persons like a fish

फूलन की शुभ गेद नई है
सूधि शची जनु डारि दई है।
दर्पण सो शशि श्री रति की है,
आसन काम महीपति को है।।४१।।

Seetaa told Oh! Lord Rama it appeared as if the Moon was a new ball which was smelt and thrown away by the wife of Inder the king of Gods This Moon was acting like a mirror to raise the feelings of love affairs i e like ratee (रति) the wife as the seat of the cupid

5 KESHAVA (केशव) The position a as a poet

Keshava the son of Kaasee Nath Saanaadhaya (सनाढय) Brahamin was born in Vikram Samvat 1612 (1555 A D) He died in Vikram Samvat 1674 (1617 A D) at the age of about 62 years He lived in the society of Indrajeet Singh brother of Ram Singh Raja of Orchhaa He was learned in Sanskrit He was a fine poet He according to Rama Chandra Shukla lacked the talent to appeal to the heart of the people (केशव मे कवि हृदय नहीं था) He was an expert in playing the words and in framing Alangkaars His description of nature was not attractive

(केशव के लिये प्राकृति दृश्यो मे कोई आकर्षण नही था।)

He believed in decoration by ornaments The women poems and friends were not likely to be attractive with out ornaments

भूषण विनु न विराजई वनिता कविता मित ।।

He had composed several poems of which Rama Chandrikaa was liked by the people

(From Rama chandrikaa Aranya Kaand बारहवा प्रकाश)

After the abduction of Seetaa (सीता) Lord Rama felt her absence very much and began to make enquiry from birds deers black bees and tried to find out where she had gone

कहि केशव याचक के अरि चपक शोक अशोक भये हरिके ।
लखि केतक केतकि जाति गुलाब से तीक्ष्ण जानि तजे डरिके।।
सुनि साधु तुम्हे हम बूझन आए रहे मन मौन कहा धरिके।
सिय को कछु सोधु कहो करूणामय है करूणा करणा करिके ।।४९।।

Lord Rama asked the tree known as karunaa (करूणा) by its name Oh! saintly tree be kind enough to tell him about the movements of Seetaa Why he was silent? He was making a search for her from that tree as a saint which could understand his grief If that tree objected why did he not ask other trees? The reply was that Rama did not ask Champak because it was opposed like a foe to the begger The black bees do not go for honey to Champak for this attitude How could it understand his sorrow ? Asoka tree has removed all its sorrow It is thus called Asoka How would he understand Rama s sorrow ?

Kevara (केवडा) Ketakee (केतकी) Jaayaaphal (जायफल) and Gulaab (Rose) bush were all full of sharp pointed thorns All of them were of angry nature They being fierce were not likely to understand the effect of sorrow on him Hence he avoided them and approached Karunaa tree to help him

FROM SUNDER KAANDA (page 243)

The monkey God Lord Hanuman returned after meeting Seetaa at Lankaa (Cylon) and informed Lord Rama about the condition of his queen Seetaa

भोरिनी ज्यो भ्रमत रहित वन वीथिकानि
हॉसिनी ज्यो मृदल मृणालिका चाहति है।

In your absence and separation Seeta constantly wanders in the paths or tracks of Asoka van (वन) i e forest Seetaa wanted to embrace with her soft arms like the stalk of lotus like a female swan as if they were his arms

हरिनी ज्यो हेरति न केशरि के काननहि
केका सुनि व्यालि ज्यो विलान ही चहति है।

Seetaa did not look at the place where saffron plants stand in the forest like a female deer or doe which does not look at the forest where the tiger resides

A serpent or female serpent gets nervous on hearing the sound of a peacock and tries to find out its hole to hide itself such was the condition of Seetaa

पीउ पीउ रटति रहति चित्त चातकी ज्यो,

चन्द चिते चकई ज्यो चुप हैव रहति है।

Seetaa remained crying piu piu i e husband beloved master but she become silent as soon as she looked at the Moon (here Raawan) like a female ruddy goose

सुनहु नृपति राग विरह तिहारे ऐसी,

सूरति न सीतजू की मूरति गहकित है ।।२६।।

Oh! Raajaa hear the body of Seetaa has adopted such condition as aforesaid for his love and absence and does not look at her own face even

6 MATIRAAM (मतिराम)

Mati Ram was born in V Samvat 1679 (1617 A d) at Tikavaanpur under Kaanpur district He made his poems between V Samvat 1716 and 1745 (1659 to 1688 A D) He was liked by Raja Bhaava Singh of Boondee

देखि परै नहीं दूबरी, सुनिए स्याम सुजान

जानि परै परजैक मे अग आच अनुमान।

Oh! Lord Shyam the heroine has become so thin in body probably in separation from her husband that she is not visible to the eyes Her presence can be felt on her bed stead only by the heat of her body by touching her

Note This invisibility of the body in thinness is nothing more than a great exaggeration beyond nature

तरुनि अरून एडीन के किरन समूह उदोत

बेनी मडप मुकुत के पुज गुज रूचि होत।

The heels of the young girl were bright like a group of the rays of the sun The ornament containing fine pearls was placed on the braid of the hair of her head The line of many of those pearls was as if roaring about the tasteful quality and beauty of those pearls

चढी अटारी वाम वह कियो प्रनाम निखोट,

तरनि किरन ते दृगन भी कर सरोज करि ओट।

That woman climbed on the attic (अटारी) of her house and undoubtedly bowed to her lover without any aim or fault She had put her hand fine like lotus to look at him around and ahead of her eyes to abstract the glare of the rays of the sun at that time

इन झूठी सौहनि कियौ नहिं है हो अकलक।

कियो अधर, अजन प्रभा वदन चन्द सकलक ।।

The wife told her husband that by taking a false oath

make him not guilty He was involved in sexual affairs with her girl friend The beautiful face of his wife like the Moon was pointing out his fault The lips were appearing bitten up and face was showing glimmer of the black powder stuck on it

तेरी औरे भाँति की दीप सिखा सी देह।
ज्यों ज्यों दीपति जगमगै, त्यों त्यौं वढत सनेह।।

The heroine was beautiful like the bright staight flame of the lamp It was much different from the hero in glitter The glimmer of the beauty of her body would and did increase his attraction and love towards her But the glimmer of her beauty in coming to meet him would indicate and make her arrival known to all and would not be kept hidden

Note (1) The other important verses of other poets from No 6 onwards but inferior to the verses of Bihaaree has been quoted to show their inferiority even without direct comparison to enlighten and inform the readers

7 VIDAYAAPATI (विद्यापति)

Vidyaapati was the devotee of Shiva He was a poet of Maithillee dialect (मैथिलीभाषा) in Sringaar Rasa (श्रृगार रस) He was alive at the court of Raja Shiva Singh of Tirhut in Vikram Samvat 1460 (1403 A D)

चॉद सार लिय मुख घटना कठ, लोचन चकित चकोरे।
अमित धोय ऑचरि धनि पोछलि दह दिसि भेल उजोरे ।।

The heroine girl whose eyes were alert like red legged partridge and whose face was really beautiful like the Moon was making preparation to go at the time of the incident She had sufficiently washed her face with the water and wiped out the face very much by the flap of her head cover The beauty of her face became bright and spread light in all the directions

कुच जुग चारु चकेवा गिज कुल मिलिय न आनि कौन देवा।
ते सका भुज पासे वाधिय धएल उडि जाएत अकासे।।

Both the breasts of the girl were fine and she was alert like a red legged partridge The breasts has been tied on the chest on the suspicion that they may otherwise run away or fly towards the sky It was asked which of the deities would not like to enjoy such a prey of this class as food

Note (1) It is impossible to think that the breasts could fly in the sky

छुवति याल मलिन भई मेल विधुकर मलिन कमलिनी मेल।
नहिं नहिं कहइ नयन झरनीर ससूति रहलि राति सयनक ओर।।

The beautiful girl who had not attained maturity faded as soon as she was first touched and embraced like the Moon which lotus would lose its

glimmer at the touching of the Moon She wanted to get herself released from that sexual affair She was shedding tears by crying no no to her lover She had to remain sleeping as bound down by the lover towards his side for carrying on the sexual intercourse as if it was a struggle

8 VIKRAM SAHI (विक्रम साहि)

He had composed poems of Sringaar Rasa (श्रृंगार रस) after Bihaaree

हटके हठ मानत नहीं, दृग– तुरग तजि नेहु।
समझु सयानी अब इन्हे, लाज लगाम न देहु ।।

Her agile eyes would not be obstructed to give up her affairs of love like an obstinate horse Hence wise persons must understand it and should not try to put the rein of shame or shyness (लाज) on her

मृगनैनी की पीठ पर वेनी लसत सुदेस।
कनक लता पर जनु चढी स्याम भुजगिनि वेस।।

Her braid appeared majestic on the back of the beauty with her fine eyes like those a deer This braid looked as if a femal cobra in very black colour had climbed on the back which had head cover bright yellow in colour like gold in her dress

कल न परत तलफत तलप अलप वचन मुख नाहि।
जतन जतन की याचन करत अनत तन माहि।।

The Cupid had entered the body of the beautiful young girl So peace of her mind was disturbed She was restless in her desire for sexual affairs She did not speak a word from her mouth for it She was inspired by zeal and was trying indirectly and humbly indicating her desire for the beginning of sexual matter

9 NAROTTAM DAAS (नरोत्तम दास)

He was resident of Baaree in Seetaapur district of U P He was alive in V Samvat 1602 (1545 A D) He has composed the fine poetry of Suddamaa Chritra

सीस पगा न झगा तनपै प्रभु जानै को जाति बसे केहि ग्राम।
धोती फटी सी लटी दुपटी अरु पॉव उपानह को नहि सामा।।
द्वार खडो द्विज दुर्वल एक रहयो चकि सो वसुधा अभिरामा।
पूछत दीनदयाल को धाम बतावत आपनो नाम सुदामा।।

Sudaamaa the friend of Lord Sri Krishan went to meet him The messenger informed Sri Krishan about his poverty in these words

A person who has neither a turban on his head nor a loose shirt on his body has come It is not known where does he reside ? Dhotee i e lion's cloth is torn a sheet of cloth is hanging around his neck. He has no shoes on

his feet That weak and thin Brahaman is standing at the door He seems to be surprised at the pomp and show of this kingdom He is telling that his name is Sudaamaa He is asking about the house of Lord Sri Krishan the master of mercy

10 BHOOSHAN (भूषण)

He is the famous poet of Veer Rash (वीर रस) He was born about V Samvat 1670 (1613 A D) He was given the title of Bhooshan by Solankee Raajaa Rudra of Chitrkoot He has praised the great Shivaaji and Chatra Shaal the Raajaa of Panna

इन्द्र जिम जृभ पर, वाडव सु अभ पर,
रावन सदभ पर रघुकुल राज है।
पौन परिवाह पर सभु रति नाह पर
ज्यो सहस्त्रवाहु पर राम द्विजराज है।
दावा दुमड पर चीता मृग झुड पर
भुषण वितुड पर जैसे मृगराज है।
तेज तम अस पर कान्ह जिम कस पर
त्यों मलेछ वस पर सेर शिवराज है।।

Shivaaji the great Hindu attacked on the Muslims like a tiger His attack was similar to the attack of Indra the king of Gods as on Jrimbha It was like the invasion of the dreadful fire of sea or on the sky It was like the invasion of Lord Raama on the palace of Raavan by the strong wind on the clouds like Lord Shiva on the Cupid, like Lord Parsu Ram on Sahsrabaahoo fire of the forest on a group of trees like that of the panther on the crowd of deers like a tiger on the elephant like that of the light on the darkness and like the attack of Lord Sri Krishan on Kansa the Raja of Mathura

11 BHIKHAAREE DAAS (भिखारीदास)

He was a Sringaar Rasa (श्रृगार रस) poet in Braj Bhaasaa from V Samvat 1785 to 1807 (1728 to 1750 A D)

नैनन को तरसैए कहा लौं कहॉं लौं हियो विरहागि मै तैए ?
एक घरी न कहूँ कल पैए कहॉं लगि प्रानन को कलपैए ?

The heroine who was very eagar to see her beloved cried in grief that how long the fire of separation would last ? How long she would be kept waiting in pine ? She did not feel peaceful for a moment How long she would be left disturbed and uneasy ?

पिय आगम परदेस तै सौति सदन मैं जोय ।
हरष गरव अमरख भरी रस रिस गड समोय ।।

When the husband returned from another province his self proudy wife felt happy But when she first saw him at the house of her cowife she became angry But she kept her anger controlled She also preserved her love for him

मो मन वावरो योही हुयौं, अधरा मधु पान के मूढ छक्यो फिरि।
दास कहै अब कैसे कटे निज चायसी ठोडी के गाड परयो गिरि।।

The hero said why he became perturbed like a mad person in vain for the attitude of the heroine? Thereafter he had enjoyed like honey her lips and became satisfied But now it was very difficult to turn away from her He had burried himself by falling near her chin i e by kissing her at his own desire

12 BAIREESAAL (बैरीसाल)

He was a Bhat Brahamin of Asaanee He had composed in about 1769 A D excellent poems Whatever little of his verses I saw enables me to place him just below Bihaaree and above most of the other poets He had composed Bhaasaa Bharan (भाषा भरण) which was full of best Alankaars

नहि कुरग नहि ससक यह नहि कलक नहि पक।
बीस विसे विरहा दही गडी दीठि ससि अक ।।

He saw the hero who had by exchange of attractive glances won and tried to embrace a girl whose face was beautiful like the Moon There after he was seen in a severed condition It was urged that he was neither a deer nor a rabit in distress nor mud nor bad blot He was certainly burnt up by the fire of separation from his beloved girl

सेत कमल करलेत ही अरून कमल छवि देत।
नील कमल निरखत भयो, हसत सेत को सेत ।।

When the beautiful heroine took a white lotus in her hand it appeared like a red lotus on account of the reflection of her blood from her artery But as soon as she saw it from her light green coloured bright eyes and laughed the brightness of her teeth made it look again white

जरत वोरत देत पुनि गाढी चोट विछोह।
कियो समर मो जीव को आयस कर कोलोह।।

In separation after love affairs severe injuries were caused again and again Some time it burns Some time it sinks the beloved in grief In this struggle of love affairs coming in and out of grief the life of the lover has been make under an order like an imported iron weapon

13 RASALEEN (रसलीन)

His name is Saiyad Gulaam Nabee Rasaleen He was resident of

Bilgram under Hardoee district in U P The name of his father was Bakaar He was alive in V Samvat 1794 (1797 A D) His poems are fine

अमिय, हलाहल, मद भरे सेत स्याम रतनार ।
जियत, मरत झुकि झुकि परत जेहि चितवत इक वार।

The poet has stated the effect of the eyes The eye balls are white and pupils are black and the eyes also turn red in anger When the beautiful girl looked in love once at any one he enjoyed it very much His condition at her anger becames serious as if he was going to die If she looked at him in pleasure he seems to have gained life He bows and bends at her words again and again in joy

14 JAMAAL (जमाल)

He is a fine poet He was alive in V Samvat 1627 (1570 A D)

पूनम चॉद कुसूॅम रग नदी तीर द्रुम डाल।
रेत भींत, भुस लीपणा ए थिर नहिं जमाल।

Jamaal has urged that the light of the full Moon of Poonam in faded red colour the position of any one on the bank near the bed of the river the branches of a tree the walls raised by sand plastering by mud mixed with blades of grass do not last long

वायस राहु भुजग हर त्रिया लिखे ततकाल।
लिख मेटे अरू फिर लिखे कारण कौन जमाल।

Why the beautiful girl writes or draws and erases the pictures of a crow Raahu demon's head cobra and Shiva again and again

The reply is that on the remembrance of her husband she drew the picture of the crow to indicate the arrival of her husband Then she got angry looking at the brightness of the Moon So she painted the picture of Raahu to get the Moon caught Then she thought that her face is bright like the Moon So that Raahu may effect her Then she drew the picture of a cobra to terrify Raahu Thereafter she thought that the black hanging line of the braid of her head on her back may be changed into the cobra So she drew the picture of Lord Shiva to protect her Thus she continuously acted in drawing and effacing the imaginary pictures again and again

15 SAMAN (समन)

Saman was a Brahmin of Mallavaan class under Hardoee district in U P He was born in V Samvat 1834 (1777 A D) He was alive upto V Samvat 1880 (1823 A D)

सम्मन साता पुरस की रहे न एको सार।
तिण डूबे पथर तिरे अपणी अपणी वार।।

Saman has urged that power as well as the peaceful and healthy condition of a man would not last in the same position for ever When favourable and proper time comes even a stone would swim and the blades of the grass would sink in water

सम्मन पराये बाग मे, दाख तोड खर खात।
अपणो कुछ न बीगडे असही सही न जात ।।

Saman has stated that a donkey was eating grapes in the garden of a person He asserted that this caused no loss to him or to any one except the owner But this intolerable action excited all because it could not be tolerated that a donkey was eating grapes

16 THAKUR (ठाकुर)

Thakur the son of Gulaab Rai Kaayasth of Kaakoree of Lucknow district was born in V Samvat 1825 (1766 A D) at Orchhaa He was a fine poet He was liked by Kesree Singh noble of Jaitpur He died about Vikram Samvat 1880 (1773 A D)

सीख लीनो मीन मृग खजन कमल नैन
सीख लीनो जस ओ प्रताप को कहानो है
सीख लीनो कल्पवृक्ष कामधेनू चितामनि
सीख लीनो मेरू औ कुवेर गिरि आनो है।

The scholars and poets had acquired great knowledge about the skill of human life They have learnt how the eyes of beautiful young girls and women act in the shape and size of the eyes of a deer the movement of a fish of the agility of the eyes of a bird known as khanjan (खजन) and like the softness and beauty of the lotus They have also learnt the majestic effect of fame and sovereignty They know how heavenly tree Kalap virksha (कल्पवृक्ष) heavenly cow Kaamdhenu (कामधेनु) and the Jewel of Chintaamani (चिन्तामणि) could enrich people in no time They have also learnt about preservation of the great dignity and wealth of Giridhar i e Lord Sri Krishan Kuber the God of wealth and golden hill sumeru mountain

17 RASKHAAN (रसखान)

He was a Pathaan of Delhi a member of the former rulers family He was liked much by Vithal Daas of Vishnu sect He gave up his love affairs with a beautiful woman and began to act as a devotee of Lord Sri Krishan He is a fine poet He had composed his verses in about V Samvat 1615 (1558 A D)

जोगी जती तपसी अरू सिद्ध निरतर जाहि समाधि लगावे।
ताहि अहीर की छोहरिया छछिया भरि छाछ पै नाच नचावै।।

Lord Sri Krishan for obtaining whose darsan i e for looking at him the saints Yogees Jatees Tapswees persons who undergo penance voluntarily and saints who had obtained success in religion always constantly perform Samaadhi i e *meditation by controlling and affixing the mind at one place, in* the remembrance of God Almighty did not succeed It is surprising that very Lord Sri Krishan is made to dance by young Aheer girls for a mere pot full of whey or butter milk

सेस महेस गनेस दिनेस सुरेसहुँ जाहि निरतर गावै।
जाति अनादि अनन्त अखड अच्छेद अभेद सुवेद बतावै।।

Lord Sri Krishan for whom Seshnaag the serpent king Lord Shiva Ganesh the Sun and Indra the king of Gods constantly sing in his praise The vedas declared Lord Sri Krishan as ever lasting without knowing his beginning and end Who is said to be indivisable who cannot be pierced and cannot be entered into or whose secret can not be found out

नारद से सुक व्यास रटे पचि हारे तउ पुनि पार न पावै।
ताहि अहीर की छोहरिया छछिया भर छाछ पै नाच नचावे।।

Lord Sri Krishan whose beginning and end was not found out by great saints like Naarad Sukhdeva Veda Vyaas after reciting his name continuously and making much effort That very God Almighty Lord Sri Krishan was made to dance by young beautiful girls of Aheer caste for a mere pot full *of whey or butter milk daily*

18 DHRUVA DAAS (ध्रुवदास)

It is said that he was born in V Samvat 1650 (1543 A D) He has composed his fine poems in about V S 1681 (1624 A D) He mostly spent his time at Vrindaavan near Mathuraa

प्रेम तृणा की ताप ध्रुव कैसे हूँ न जात।
रूप नीर छिरकत रहै तऊ न नैन अघात ।।

Dhruva the poet has stated that the thirst for love and its heat would in no circumstances be satisfied Even if the eyes are always fed up by sprinkling the beauty as water but the eyes would never be satisfied

जिन नहिं समझयौ प्रेम यह तिनसो कौन अलाप।
दादर हूँ जल मे रहे जानै मीन मिलाप ।।

It was in vain to talk about those who could not understand the affairs of love in which they are deeply involved It was only those who are *affected by love and lead their life in that manner would know better* about the affairs of love like frogs and fish who know their dependence and the necessity of water in which they live constantly

19 SENAAPATI (सेनापति)

He was son of Gangaadhar Kaanya Kubaj Brahamin born in V Samvat 1646 (1589 A D) at Anup Shahr He is a fine poet of seasons of the year He has described Sarad (Autumn) which runs as follow -

परे ते तुसार भयो धार पतझार रहा
पीरी भई सब डार सो वियोग सरसति है।
बोलत न पिक सोई मौन है रही है आस
जास निरवास नैन नीर वरसति है।

In Sarad season frost is falling The time of Patjhar (पतझड) has come so the leaves are falling off from the trees In order to see the bad condition on account of the frost the branches of trees appear yellow as the leaves has turned pale The cuckoo has stopped crying and was silent in the hope of better time The country appeared to be deserted in the absence of many people and so other persons were seen shedding tears for want of their presence and to see such a condition

20 KABEER (कबीर)

Kabeer was great in commenting upon the defects of this religion was alive in about V Samvat 1456 (1399 A D) He was greatly devoted to Swamee Raamaa Nand He was a great saint of that time

सॉई के सब जीव है कीरिं कुजर दोय

The Kabeer had urged that ant and the elephant were created by God Almighty

बकरी पाती खात है ताकी काढी खाल।
जो नर बकरी खात तिनका कवन हवाल ।।

The goat and she goat eats only leaves of a bush hence it was killed and its skin is taken out What would happen to those persons who killed and ate the meat of the goat ?

21 JASWANT SINGH

Maharaja Jaswant Singh first of Jodhpur who ruled from 1638 to 1678 A D had composed the following verses

दस दुवार रो पींजरो वी मे पछी पौन।
रहन अचभो हे जसा जात अचभो कौन।।

This human body where the air resided as a bird has got ten openings as doors The getting out of the bird air was normal The retention of the air in the human body of ten openings was really surprising

जसवत वास सराय रो क्यो सोवे भरि नैन ।
सास नागारो कूच रो वाजत है दिन रैन ।।

Oh! human beings why were they sleeping soundly by closing the eyes This human life was like residing for a short time in an inn The drum for leaving this world was being beaten by the breathing day and night constantly

SCRIPTS OF BHAARAT

The description of the development of the life of human beings and language and dialects in different states of Bhaarat essentially requires a brief account of the language and scripts prevalent in India from time immemorial to acquaint them of the verses of Bihaaree The main purpose is to invite the intention of the reader towards the non development of Hindi

and effacement of Maarwaaree It was also meant to enlighten the Government to make improvement in Hindi and Maarwaaree languages which rightly deserves for a long period

The scripts have relation with the verses of Bihaaree but their use also is required to enlighten the people of Bhaarat where in the absence of one common script they do not know the dialect of language of other states for the long period of fifty years after independence in August1947 A D

LANGUAGE (भाषा)

A Chain of words creates a sentence A human being expresses or reproduces what arises in his mind and thought by the sentences only This reproduction of his ideas and intention is known as Bhhaasaa or language or dialect

The language has acquired a scientific status Hence an institute known as La Societe de Linguistique was established in Paris In 1866 A D As the people in general have great faith in God Almighty hence the origin of the language was considered a gift of God Sanskrit in India is known as Deva Bhaasaa Arabic was the language of a Allaha while Hibroo (हिब्रू) was given by Jehovaa

The people shifted from place to place for want of food grains Hence they had to learn different dialects The scope of a dialect is confined to a local area while the language is wide spread in the country in its scope Thus 2796 dialects had developed (vide Grays Foundation of Languages page 418)

SCRIPT (लिपी)

The script expresses the language by means of its alphabets locally known in Maarwaaree as बारखडी baarakhadee The script and language is an essential part for the up lift of human development But the live script is subject to a change

The search for ancient scripts was begun from the 18th century The European scholars brought into light the history of the immemorial past by taking out material and items burried and covered under the earth James perhaps acquainted the people about the existence of Brahaamee Lipi (ब्रह्मी लिपि) script in 1837 A D

In ancient times people used to send their information through pictures i e by use of pictographic script This use relates to 15th century B C The pictographic script was the first step of the ladder Archaeology is a Greek word in which arche means beginning and ology means conversation But it was very difficult to describe or to find out what was described in the articles discovered and taken out from below the earth The Noble Prise or Prize winner W F Libby found out in 1949 A D by research Radio Carbon which

enabled scholars to find out the true meaning of the unearthed articles A laboratory to aid scholars about the true meaning of the unearthed articles was set up in Bombay known as Tata Institute of Fundamental Research in 1961 A D

VALLEY OF SINDH

The correct time about the formation of the four Vedaas, 18 Puranas, Ramayan and Mahha Bhaarat could not be found out in the absence of proper means

Raakhal Daas Banerji an officer of ancient Puraatatava (Antiquities) department went in search of the twelve pillars set up by Alexander after his victory in India In 1922 A D in winter he reached a mound on his horse back He saw the glitter of a flint On digging the earth Banerji found in the west of Sindhu river in Larkaanaa a Kusaan Bandh time a lofty pillar (स्तुप) and an old deserted town known as Mohanjo daro (मुवाँ–जो–दडो) which meant a mound under which dead persons were burried

Dayaa Rama Sahaanee Deputy Director of Antiquities at Montgumary along with Madhava Swaroop found out by digging an ancient town known as Hariyupaa or Hareet (हरीत) means gold and yupaa (युपा) means stambh (स्तम्भ) i e a town of golden pillars which was called as Harapaa (हरप्पा) or (हडपा) The numerous learned scholars made research on the basis of the articles discovered like coins seals copper plates and articles make of mitee (मिटटी) the earth gold and silver ornaments statues arms dresses found at both the unearthed towns Some of them were of the opinion that these towns were inhabited by Dravids Others asserted that the Aariyans resided there It has been asserted by Father H Heraas (former Director of Indian Research Institute Saint Jeviyars College Bombay) that the Aariyans had destroyed the Dravid culture (vide Indian Culture of 1937 A D Vol III) Sudhaansa Kumar made research and found out in 1962 A D that Prakrit was the dialect of the Aariyans Dr Fateh Singh has urged that the names of vedic Gods and Goddesses were namely Agni (fire) Indra (king of Gods) Indu (इन्दु) (Moon) Varuna (king of water) and Goddesses like Umaa (wife of Lord Shiva) were found printed on the coins

INDIAN SCRIPTS

The scripts which were found out in the valley of Sindh in Mohanjo-Daro (मुवाँ–जो–दडे) and Hareeyupaa existed about 1500 B C before Paanini (पाणिनि) had made his grammar before 500 B D

1 BRAAHAMEE SCRIPT (ब्राहमी लिपि)

Braahamee script had developed by the mixture of the script of the Valley of Sindh and Samitik (Fineeshiyan scripts in a cant form) According to G H Ojhaa the language of Braahamee was simple and free from defects It

consists of 22 alphabets similar to Roman script i e like English The letter ग of Braahamee agrees with A घ with D ज with E etc The script was written with black ink by a wooden pen (कलम) on paper made of old and useless cloth (vide भारतीय प्राचीन लिपिमाला of Vikaram Samvat 1975 (1918 A D)

Four Braahamee written plates were found of the time of Asoka (273-232 B C) Dinesh Chandra has asserted that they belong to the third century B C while G H Ojhaa has accepted 5th century B C for this writing

The southern Braahamee was set up in about 275 A D in the reign of the Rajas of Vaankaata Vansha in Braar

2 KHAAROSTHEE SCRIPT (खारोष्ठी लिपि)

This Khaarosthee script had arisen in North Western India including Afgaanistaan now a part of Paakistaan Persia Iran in about 6th century B C It was mostly written by the merchants of Iran It was given this name by lips of a donkey (खर–गधा) while ओष्ठ ओठ होठ is lips The script meant for writing in Hibroo (हिब्रू) language was named खरोष्ठी or खरोशय i e connected with the lips of a donkey So it was the script in the north of Kashmir It is called खरोष्ठी in Sanskrit So it obtained this name The scholars have found out and identified 17 alphabets of this script Four lines were found written on a tattered and worn out pillar (स्तूप) in the North West of Bhaavalpur and copper plates The copper plates were found by G Yeats in 1869 A D

3 GUPTA SCRIPT (गुप्त लिपि)

Relates to the period of the reign of Gupta kings like Samudra Gupta who ruled from 335 to 375 A D It is urged that this script is the changed form of Braahamee script

4 KUTIL LIPI (SCRIPT) (कुटिल लिपि)

Kutil script was started during the reign of Harsa Vardhan who ruled over Malwaa, Thaaneswar and Kanauj for 42 years after 685 A D The Chinese pilgrim Huen Saang had visited India at that time On account of the curved shape of its alphabets this script was named as kutil This script is the changed or cant form of Gupta lipi (scripts)

5 TAMIL LIPI (SCRIPT) (तमिल लिपि)

Tamil script is the form of Dravid script which was prevalent in South India This script consists of 12 Swar (स्वर) Vowel and 18 Vaynjan (व्यंजन) consonants This script was begun in about 590 A D It was found in the Daanpatras दान पत्र (gift deeds) of Danti Varman (vide E I Vol I page 57) This script is the changed or cant form of Braahamee script According to G H Ojhaa this was the script of Madras in olden times Now it is prevalent in Malkar Pradesh on the west bank from 7th century A D

6 VATTELUTU LIPI (SCRIPT) (वट्टेलुत्तु लिपि)

Two branches had emerged out of Braahamee script One was Paandaya (पाण्डय लिपि) script and the other was Pallava Chola (पल्लव चोल) script This script was found in the copper plates from 7th centuray to fourteenth centuary Chola Maharaja Raejraaj had stopped this script and had started the use of Kolelutu (कोलेलुत्तु) script According to G H Ojhaa this script is said to be part of Tamil script

7 KANNAR LIPI (SCRIPT) (कन्नड़ लिपि)

Kannar script was set up by Mayoor Sharman of Kadamab Vansha who ruled from 345 to 360 A D at Kaancheepuram It was also used by Chaalukaya rulers It was prevalent from 7th to 12th century There is not much difference between Telugu and Kannar scripts

8 TELUGU LIPI (SCRIPT) (तेलगु लिपि)

Telugu Lipi was Chief in use in Andhraa Pradesh language It was prevalent from 7th to 14th Century This script developed in the South through Braahamee According to G H Ojhaa it was prevalent in Bombay (Mombai) South of Hyderabad Mysore and South East of Madras

9 ORIYAA LIPI (SCRIPT) (उरिया लिपि)

The history of this script commenced from the reign of Vajra hasta Pancham (1038 to 1060 A D) of Ganga Vansh over the districts of Gangaam and Vishikhaapatnam Anant (अन्त) Varman the famous ruler had got made construction of the Jagann Nath temple (जगन्नाथ मंदिर) at Puree in Orissa Kapilendra conquered Orissa where this Kapilendra Vansh ruled upto 1497 A D The use of this script is found in the gift deeds of Purusottam Gajpati of 1438 A D

10 SHAARADAA LIPI (SCRIPT) (शारदा लिपि)

This script was statred in the name of Shaardaa Devee of Kashmir It was used in Kashmir Chambaa and the Punjaab from 10th to 16th century The gift deed of Bahaadur Singh of 1559 A D proves it But G H Ojhaa has asserted its use in 8th century

11 MOREE LIPI (SCRIPT) (मोडी लिपि)

The Moree script was set up by Lord Shivaaji after 1627 A D As the alphabets of this script were written in a curved shape it was named as Moree Lipi

12 MAITHALEE LIPI (SCRIPT) (मैथली लिपि)

This script was used in Mithilaa Pradesh It was developed by Deva Naagree script in 15th Century

13 BHOJPUREE LIPI (SCRIPT) (भोजपुरी लिपि)

Was used in Champaaran and Saaran districts of Bihar in 15th century

14 TIRBULIYAA LIPI (SCRIPT) (तिरहुलिया लिपि)

Was used in Darbhangaa Champaaran and Muzafarpur districts of Bihar in 16th century

15 MAAGDHEE LIPI (SCRIPT) (मगधी लिपि)

Was prevalent in Magdha Gayaa and Patna districts of Bihar

16 KAITHEE SCRIPT (कैथी लिपि)

Was used by kaayasths (कायस्थ) in 14th century

17 AHOMA LIPI (SCRIPT) (अहोमा लिपि)

Was set up by Ahoma sub-clan of Thaaee (थाई जाति) caste in 16th and 17th century in Assam (असम)

18 MAIEE-THAIEE (SCRIPT) (मेई थेई लिपि)

In olden times Manipur was called मेई थेई Maiee Thaaiee Kukeechin (कुकीचिन) was the dialect in that Manipur region The word Kukee (कुकी) is a Bengla word Kukee and Chin castes residents of hill ranges had set up this dialect Charaayirogabaa (चराइरोंगबा) who ruled Manipur from 1710-1718 A D had developed this script (vide Linguistic survey of India Vol VIII part I page 20 by George A Grierson)

19 TIKAREE LIPI (SCRIPT) (टिकरी लिपि)

Tikaree script was named in the name of God (टाकरी ठाकुरी भगवान) It was prevalent in Kashmir Chambaa Himachal Pradesh (vide Linguistic Survey of India Vol VIII part II page 719 by George A Grierson)

20 LAANDAA LIPI (SCRIPT) (लाण्डा लिपि)

This Laandaa script had emerged from Apabhramsa in 15th century It was used in the Punjaab Multaan and Sindh

21 GURU MUKHEE LIPI (SCRIPT) (गुरुमुखी लिपि)

Guru Mukhee (alias Punjaabee) script had emerged from the mouth of Sikh Guru the spiritual guide Angada ji (अगदजी) It was improved by the use of alphabets (वर्णों) of Shardaa script in 16th century

22 GUJRAATEE LIPI (SCRIPT) (गुजराती लिपि)

Gujraatee script had developed with the aid of Deva Naagree script in 17th century in Gujraat (vide Linguistic survey of India Vol VIII part II page 311 by George A Grierson)

23 URDOO LIPI (SCRIPT) (उर्दू लिपि)

The word Urdoo in Turkish language meant the camp of the army in travelling (सैनिक पड़ाव) This dialect of the Muslim soldiers of 14th century had spread amongst people in general Slowly the Arabic and Persian words entered into Urdoo It was written in words of Persion cnaracter In Persian there is absence of Moordhanya i e cerebral alphabets

24 BENGLAA LIPI (SCRIPT) (बगला लिपि)

Benglaa script was set up in Bengal in the 10th century A D as urged by G H Ojhaa

25 DEVA NAAGREE LIPI (SCRIPT) (देव नागरी लिपि)

Deva Naagree script was set up in South India It has emerged from Sanskrit script It had developed in Northern India with the aid of Gupta and Kutila scripts The first glimmer of this scripts appeared in the reign of Dantee-Durg II in 8th century He ruled in the South from 747 to 753 A D The first name of Deva Naagree was Nandee Naagree Nandee Naagree town is situated 39 miles North of Banglore

Deva Naagree script obtained good position in 10th century It developed and majesticaly spread in 12th century through out India

It has been asserted by G H Ojhaa that Ada Shyaam Shashtree has recorded that the experts who carved the statues of Gods were called Deva Naagar (देव नागर) Hence this script was named Deva Naagree The gift deeds of Dantee Durga ruler of Samaangarh and Kalaapur prove it But Ishwar Chandra has stated that as this script had emerged from Sanskrit the language of Gods (देव भाषा) so it was given the name of Deva Naagree In olden times even Rajas were addressed as Deva (देव) so it got this name The Southern Town Naandi Nagar had passed this name to this script

Deva Naagree has slowly developed from the Braahamee script In 11th century Krishan Raaj the ruler of Gujraat and Aboo had also set this script up An inscription of 9th century of Naag Bhatta who ruled Mandore from 805 to 833 is found at Baakhulaa (बाखुला) (near Jodhpur) An inscription of 10th century of Vijai Paal who ruled from 959 to 989 A D was also found at Alwar Swaamee Satya Bhakat had made some amendment in this script

26 The Brail ब्रेल script was given birth by the blind Louis Braille in France between 1809 to 1852 A D Government of India had ordered in 1951 A D for the formation of Brail (ब्रेल) script

27 Aanshu lipi the short hand script was made by Sir Issac Pitman in 1837A D and Raade Lal Trivedee in 1907 A D Rishi Lal Agarwal had made improvement in this script in 1938 A D

MERITS

Deva Naagree script is written as it is pronounced and spoken as it is written No other script in this world has this virtue In English बुट (but) is pronounced as बट In French लुईस (Louis) is pronounced as लुइ This script is scientific in pronounciation and use But its defect is that it covers more ground under its writtings On account of the use of Matra of उ ऊ इ ईएऐ over and below the alphabets has made this script difficult to write and type in speed

28 MALAYAALAM LIPI (SCRIPT) (मलयालम लिपि)

This script has been named मलयालम after a mountain मल means पर्वत hill and आल means (स्थान) place i e hilly range It is written in the scrawl (written untidily) form of Granth script It was set up about 10th century It is prevalent in Kerala

29 ANKA (अक) numerical figures

In Olden times people used to count by placing fingers upon their marks It is not correctly known as to when this Anka was found out in India Later on specially in the villages persons counted every account with twenty (छ बीसी and पाँच बीसी) i e 120 and 100 Later of the number shoonya (शून्य) i e Zero was created in India (vide the Origin of the Indian Alphabets and number by Bhuler G) This Zero is not found in Kushaan period The use of Zero was begun in 9th century (vide History of Lekhan Kalaa लेखन कला का इतिहास part first from page 4 to 203) by Ishwar Chandra Raahee He had travelled over the whole world on cycle is the author of Lekhan Kalaa He was born on 15th August 1916 A D at the village of Behaatee (बेहाटी) under Shaahjahaanpur in Uttra Pradesh He has rendered great service by writing about the scripts of the whole world in two parts of his book He has given Photo copies of the numerous scripts with their alphabets explained by writings under them

The consitution of Bhaarat was enacted by the Constituent Assembly the members of which were selected by the prominent members of the Indian Congress but were not elected by the whole country On 21th day of November 1949 A D Article 343 of the Constitution has provided that Hindi in Deva Naagree script shall be the official language of the union of Bhaarat The word Hindi has not been defined The Hindi which is being used these days is Audhi or Kharee Bolee of Eastern India in which improvement has been made by thursting hard and harsh Sanskrit words into Hindi which can not be understood by all the citizens of India alike Article 351 of the Constitution has given a direction for the development of Hindi Article 345 has empowered the States to adopt any language for use for offical purpose But nothing essential has been done so far about the real development of Hindi

Neither the government of India nor those of the States specially Rajasthaan has paid any attention to it How the 26 dialects and languages of different States where 26 scripts are used as mentioned above can go ahead to make one language for the whole country of Bhaarat at large spreading 2000 miles from Kashmir to Kanayaan Kumari and Calcutta to Dwarkaa of

about 100 crore population

The Governments both at the Centre and States are highly interested in making new provisions for capturing votes It is as alleyed involved in corruption mal administration and misuse of Governmental powers According to the India Independence Act the division of Bhaarat was made between Hindoos and Muslims The Congress under the great Mahatma M K Gandhi worked for gaining independence But the Congress was no where if the Hindoos of Bhaarat did not join them in that Civil rebellion Power was obtained by Congress at the instance of Mahatamaa Gandhi in spite of the opposition of the famous Winston Churchil The Congress as the government of India ignored or threw the Hindoos and Hindi in cold store and tried to divide and rule India by granting favour to the Muslims and misguiding the poor Hindoo citizens for about 50 years

In the development of Hindi the Government was requested to constitute one great committee of the learned scholars of every state for the whole country to select one single script keeping in view the use of all fine words of all different states with full attention on printing typing and short hand It is apparent from Article 345 of the Constitution that the use of provincial language and dialects was not effaced The development was to be made by adopting and mixing words of all the dialact in use in Bhaarat The main purpose for giving the descriptions of different dialacts and scripts was made to invite the attention of the citizens of India for the creation of one language and script for the whole country

Maarwaaree which is now under Rajasthaanee forms part of the Hindustanee i e Western Hindi (vide pages 2 74 75 of Linguistic Survey of India vol IX part I)

The Hindustanee i e Western Hindi consists of the four languages which constitute western Hindi Maarwaaree under Raajasthanee Gujratee and Punjaabee

Awdhee or Estern Hindi is nothing if the poem of great Tulsee Daasji is withdrawn However Braj Bhaakhaa is also under western Hindi and is very rich The George A Grierson had recognised Maarwaaree under Raajasthaan as one of the best language Inspite of the existence of famous literary books Raajasthanee has not even been included in eighth schedule of the Indian constitution George A Grierson has rendered greatest service by writing the Linguistic survey of India which no Indian scholar did

BIHAAREE (बिहारी)
LANGUAGE OF THE DOHAAS I E VERSES OF BIHAAREE

The learned scholars have stated that the verses of Bihaaree were written in Braj Bhaasaa George Abraham Grierson has finely defined and explained Braj Bhaasaa or Braj Bhaakhaa in Linguitsic survey of India(Vol IX part I pages 69 to 78 271, 278 onwards)

'The dialect of Braj Bhaakhaa also spelt as Braj Bhaasaa i e is the language of Braj Mandal It is also called Antarvedee in Sanskrit which means within the sacrifical ground i e the holy land par excellence, of India or the Doaab (the tract between two rivers) the Ganges and the Jamna Neither name completely describes the language (i e the dialect) for it is spoken far beyond the Braj Mandal The Braj Mandal almost exactly coincides with the modern district of Muttra (i e Matharaa) or region of cowpens Braj dialect is so old that parts of it are actually pure Prakrit (प्राकृत)

WHERE SPOKEN -Taking Muttra as the centre Braj Bhaasaa (dialect) is spoken to the south in the District of Agra in the greater part of the State of Bharatpur in the states of Dholpur and Karauli in the western part of Gwalior and in the east of Jaipur To the north it is spoken in the eastern part of Gurgaon To the north east in the Doaab in Bulandsahar Aligarh Etah Manipuri and across the Ganges in Budaaon Bareeilly and the Tarai paraganas of Naini Tal It covers roughly speaking an area (90 miles wide by 300 miles in length) of 27000 square miles It is spoken at home in round number by 7 850 000 people "

VARITIES - ' Over this area Braj Bhaakhaa exhibits a few variations The standard form of the dialect is best illustrated by the language of Muttra Aligarh and west Agra '

CHARACTERISTIC OF BRAJ BAHAKHAA (ब्रज भाषा)

'Braj Bhaakhaa is more typically western Hindi than literary Hindustaanee and is also more archaic (i e no longer in current use) (vide pages 72 and 74)

I have classed it as Braj Bhaakhaa but it might with equal propriety be put under Kanauji or Hindustaanee (page 70)

Braj Bhaakhaa is much mixed with the neightbouring Vernaclular Hindustaanee (and Kanauji) (page 71)

Braj Bhaakhaa of Goojar inhabitants presents many notable peculiarities suffice it to say that they form a connecting link between Braj Bhaakhaa and Jaipuree dialect of Raajasthaanee (page 71)

Braj it is urged is merging into Raajasthaanee in Jaipur Bharatpur and Daang district i e Karauli and Mewaatee (Alwar region) Guraon

But on examination of the verses in the light of the version of George

of Bihaaree which has been recorded in the notes under every verse

7 In Braj Bhaakhaa au औ is generally preferred to ā aa आ (Vide page 72) bhalau - भलौ ghar kau घर को

8 A According to Pt Vishva Nath Prasasad Misra ए और ओ are not used in Braj Bhaakhaa ब्रज भाषा मे ए और ओ उच्चारण कम होता है I (Vide page 152 ऑफ बिहारी वाग्विभूति)

9 As regards the present tense of anxilliary does not differ materially from Hindustaanee (Vide page 73)

10 Future made with gā gaa गा or gau गौ in Braj extends over all in the North of Bhaarat from the Punjab to Bihar (vide page 72) Future tense in Braj may be formed by adding gau गो to the simple present tense as maardau (मारदो) (U is ऊ) is thus following Hindustaanee

11 Due to the influence of Raajasthaanee (Maarwaaree and Jaipuree ā aa आ and ā aa = आँ are used in Braj

Note - The chandra bindu (चन्द्रबिन्दु) is presented by the sign ~ over the later as marked by Grierson

12 Jagan Nath Ratanaakar has filled the whole book by the use of the letter ऊ which is generally used in Appabhramsa (अपभ्रंश)(vide pages 13 to 15 of प्राक्कथन of August 1925 A D) Then this extraordinary addition of उ would not amount to the application of Braj Bhaakhaa in Bihaaree's verses

13 Adjective in Braj ends in au औ or ō as ओ aachyau आच्छो good méryau é is ए मेरी mine tihaaryau तिहारो your

14 The whole good Braj Bhaakaa (including Bulandshahar and Budaun) is much mixed with Hindustaanee of the upper Doaab

15 Braj Bhaakhaa gradually merges into Jaipuree and Meewaatee (मेवाती) and Bharatpuree on dialects of Raajasthaan (vide page 422)

16 In South of Muttra nouns are found ending in au औ or ō ओ

17 The oblique form singular and the nominative plural ends in ā aa आ and note é ए (or ai ऐ) is borrowed from Raajasthaanee (page 72)

18 Besides this the au और of Braj Bhaakhaa is corresponding to the Hindustaanee o = ओ

19 The word havu हूँ meaning I is also used as havu or huvi= हूँ maarau मारो hau हूँ मारू हूँ I am striking

20 Except in Braj Mandal au औ which is characteristic of *Braj is* commonly changed into o ओ

21 In Braj Mandal and country to its north and east au औ or o ओ end in ā aa आ are like Hindustanee and Raajaasthanee The use of ā aa आ and a aa औ are used under the influence of Raajasthaanee-as do= दो Chhorā Choraa =

दौ छोरा (whcih shows use of आ and not au ओ = Chhore छोरे (vide page 76)

22 Actual use of these principles be seen in the explanations noted below the verses

Note The pages 72 74, 70 71, 40 44 45 73 13 15 422 76 quoted above are all connected with Linguistic survey of India vol IX part I

23 George A Grierson had made Transliteration for Deva Naagree (देवनागरी) alphabets as follows recorded on in the beginning of Vol IX part I in the begining it is qioted below to enlighten the reader

TRANSLITERATION

(1) अ a आ â aa इ i ई ī उ u ऊ ū
(2) ए e ए ē ऐ ai ओ 0, ओ ō औ au ऋ ri
(3) क ka, ख kha ग ga घ gha ङ na
(4) च cha छ chha ज ja झ Jha ञ ña
(5) ट ta ठ tha ड da ढ dha ण na
(6) त ta थ tha द da ध dha न na
(7) प pa फ pha ब ba भ bha म ma
(8) य ya र ra, ल la व va or wa
(9) श sa ष sha स sa ह ha ळ la
(10) Chandra bindu चन्द्र बिन्दु sign ~ has been already recorded above as ~
(11) Anuswaara (अनुस्वार) is represented by m thus सिह simh वश vains

CHARACTER OF BIHAAREE

बिहारी का जीवन चरित्र

The character of Bihaaree the great poet was not written during his life time Now it is fully in dark Numerous interpolations have crept in and made the account ambiguous in the extreme and misleading The interpolations are based upon irresponsibility and may provide an opportunity of fraud They are full of uncertainty and vagueness and are generally not connected with truth It is capable of various interpretations But as the facts have been stated by talented and learned persons I should examine the truth

The question of the place of his birth year of birth and death and caste is based upon estimated (anumaan (अनुमान) i e is a mere guess work The rule is that if one is required to depend upon guess work then he must guess it in a careful and reasonable manner

दोहा

जन्म ग्वालियर जानियैं खड बुन्देले याल
तरूणाई आई सुखद मथुरा वसि सुसराल।

1 The place of birth of Bihaaree at Gwalior city has been stated by Visva Nath Prasad Misra in Bihaaree on page 98 and Dr Ganpati Chandra Gupta on page 399 of Mahaa Kavi Bihaaree On the other hand Rama Chandra Sukla the great scholar has stated that the place of his birth was Basuvaa Goovindpur (बसुवा गौविन्दपुर) Krishan Bihaaree Misra and Laxmee Nidhi Chaturvedee agree with him As Basuvaa Govindpur is near Gwalior this fact can be accepted

2 The name of the mother of Bihaaree is also unknown But he gained youth at a good place He married a girl of Maathur (माथुर) Brahmins at Mathura Viswa Nath Prasad Misra Ganpati Chandra and Laxmee Nidhi and Ram Chandra Shukla agree on this point As he lived at the house of his father in law he lost his prestige So he left Mathura

आवत जात न जानियतु तेजहिं ताजे सियरान
घर हे जमाई लो घटयौ खरो पूस दिन मान।

This general verse was meant for people at large has been applied to Bihaaree in the absence of proper proof

3 The year of his birth has been stated to be vikram Samvat 1660 (1603 A D) Rama Chandra Shukla Krishan Bihaaree Misra Viyogi Hari (in Vsija Maadhuree) and Lakmee Nidhi accepted this year But Visva Nath Prasaad Misra has urged on the basis of a verse that he was born in Vikaram Samvat 1652 (1595 A D) He has recorded a verse found out by Naagree Prachaarinee Patrikaa at Banares in January 1919 A D But Banarsee Daas has recorded that very verse as of 1654 i e जुग is 4 सर is 5 रस is 6 and भूमि is 1 i e 1654 V samvat

सवत जुग सर रस सहित भूमि रीति जिन लीन्ह।
कातिक सुदि बुध अष्टमी, जन्म हमहि विधि दीन्ह ।।

The date Kaatik Sudi Astame Wednesday does not agree with the Catalogue (पचाग) of Jotish (astrology) Hence it is difficult to agree with Vikram Samvat 1652 or 1654 as the years of his birth This verse too does not appear to be composed by Bihaaree himself

4 The year of his death has been recorded as Vikram Samvat 1720 (1663 A D) Visva Nath Prasaad (in Bihaaree page 105) Ganpati Chandra Krishan Bihaaree Misra accepted this year It is urged that he had completed the composition of his poem Satsaee in Vikram Samvat 1719 (1662 A D) On 6th of day of the dark fortnight of the month of Chaitra (March) So his death in V S 1720 (1663 A D) was accepted But the place of his death and the cause of death are unknown

सवत ग्रह सास जलधि छिति, छठि तिथि वासर चद।
चैत मास पख कृसन मे पूरन आनन्द कद।।

5 He has been stated to be Mathur Chaturvedi of Dhoomra Gotree of Dharbaaree clan (धूम्रगोत्री धरवारी माथुर चोबे) Visva Nath Prasaad Misra and Laxmee Nidhi agree with it Ambikaa Dutt Vyas has recorded that he was of Srotriya (श्रोत्रिय कुल) clan Others considered him of Kakora clan as the father of Krishan Kavi (कृष्ण कवि)

माथुर वश ककोर कुल कहयो कृष्ण कवि नॅाव ।।
सेवक हो सव कविन को वसत माधुरी गॉव ।।

This is a contradiction about his clan and place of residence as Maadhuree is enouth too reject the three clans and place them in uncertainty

But the use of the word राइ the cant form of राय राव or राजा has misled George A Grierson to consider him as a Bhaat However there is no doubt that he was a Chaube Brahamin

Jagan Nath Ratnaakar (in Bihaaree Ratnaakar) Lalaa Bhagwaan Deen and Bachan Singh (in Bihaaree) has not written a word about the life of Bihaaree in the verses translated by them

6 **Name of his father** The opinion of all the learned authors is based upon a verse and the word Keshava (केसव) and Raai (राइ) as has been erroneously used to call him as the son of the well Known poet Kesaava Ganpati Chandra has urged it But Visva Nath Prasaad Viyogee Haree Krishan Bihaaree Misra Laxmee Nidhi did not agree that Keshava the famous poet was his father If he was his son it would have stated previously in various writings and at numerous places

But they stated that some other Keshava may be his father Krishan - who is one of the Teekaakars i e commentators of his poetry has stated that Bihaaree was his father On the other hand Kulpati Misra has stated that he was the son of the sister (भानजा) i e nephew of Bihaaree Amar Krishan who was of Dharvaaree clan had urged that Bihaaree was of his clan The name of his ancestors has been recorded in a Chhapaya (छप्पय) A poem indicates that Niranjan is the son of Bihaaree The descendants of Niranjan were Gokal Daas Khem Karan Dayaa Ram Manik, Ganesh and Baal Krishan This verse was quoted in Sarswatee of October 1926 on page 419 It does not make any reference to Mirza Jai Singh Maharaja of Amber So it is doubtful whether it relates to Bihaaree the great poet The statements are misleading and are based upon self interest They wanted to earn fame as being the relations of that great poet Firstly the name of the adopted son of Bihaaree is said to be Niranjan and not Krishan Secondly according to Laxmee

Nidhi Krishan was at Amber in the service of Swai Jai Singh who ruled Amber from 1699 to 1743 A D How could Krishan who was in the service of Swai Jai Singh after three generations and more than 36 years after the death of Bihaaree could be his son

Swai Jai Singh had aided prince Aazam against prince Alam in the battle for the throne of Delhi after the death of Aurangzeb in 1707 A D Alam won the battle and succeeded Aurangzeb and assumed the name of Bahaadur Shah He turned against Swai Jai Singh the second named ruler He resumed Amber Then after the death of Bahaadur Shah Swai Jai Singh had reconquered Amber and Sambhar in Vikram Samvat 1767 (1710 AD) Hence there was no possibility for Krishan to enter into the service of Swai Jai Singh for a long time Ganpati Chandra has urged on the basis of poet Krishan Dass He has also metioned the names of the verses which are going to be examined soon and the genealogical table of the poet Keshava Daas that Bihaaree was the son of Keshava Daas Raadhaa Krishan Daas Jagan Nath Ratnaakar and Visva Nath Prasad were named in his support But his version is not fit to be accepted The said genealogical table does not mention that Bihaaree the great poet was the son of Keshave the poet Besides this the names of the adopted sons neither Krishan nor Niranjan has been recorded there in Mohan Rai is recorded as the son of Bihaaree The genealogical table of Baal Krishan which was made 100 years after him has mentioned the name of Bihaaree as his progeny This fact is said to be supported by Suriya Mal Misran the poet laureate of Boondee who up held the truth the author of Vansa - Bhaaskar

The verse of Suriya Mal runs as follows

जिति विप्र विहारी वशजात।

कवि याल कृष्ण प्रभु अन्नपात।।

This shows that Baal Krishan poet was the descendant of Bihaaree But which Bihaaree? It is urged that Budha Singh the Raja of Boondee had shown cowardic in a battle Suriya Mal the poet laureate of Boondee refused to show his gallantry He wrote that the fairy queen which had choosen Budha Singh as her husband was unfortunate

सबहु रस भगिन एक अभागिन वुद्ध विभागिन जो विलखी

It can be accepted that Baal Krishan the poet in the service of Boondee was the descendant of Bihaaree But this verse of Suriya Mal does not connect Baal Krishan with the great poet Bihaaree of Amber under Mirza Raja Jai Singh

This verse of Suriya Mal is far from truth

The name of Bundela Khanda (बुन्देल खण्ड) in the verse quoted on page 1 of this item and Madhukar has been recorded to connect Bihaaree

with the Orchaa where that poet Keshava lived Madhukar was the Raja of Orchhaa The following verses has been dragged into it

वहिक वडाई आपनी कत्त रचितु मतिभूल।
विनु मधु मधुकर के हिये गडे न गुडहर फूल।।

(verse No 282)

This verse has no connection with Madhukar the Raja of Orchhaa The poet has asked an ignorant person not to enter into tall talk about his own praise and get pleased The black bee (भौंरा) only hovers around a flower when it has developed juice or honey (मधु) Hence Oh ignorant person the black bee would not like to go towards the flower of Gudhar without honey Be aware of it

It is wrong to assert that the presence of some words of Bundela Khandee dialect in his verses has connected him to Bundela Khand He was born at Gwalior Mixed form of Bundeeli is situated to the south a little to the East of Gwalior On the other hand Gwalior is adjacent to Dholpur district of Raajasthaan Jaipur too is close to Bharatpur which is adjacent to the Braj region Hence the knowlege of Bundeli words was likely to be achieved by Bihaaree So the use of Bundeli words cannot connect him with Orchhaa and poet Keshava (vide Linguistic Survey of India Vol IX part I page 439 by George A Grierson)

Similarly the words Keshava and Rai (राइ) which are separate words have been erroneously interpreted in verse No 9 of manuscript No 7 of V Samvat 1724 (1667 AD)

प्रगट भाए द्विजराज कुल सुवसु बसे ब्रज आइ
मेरो हरो कलेस सव केसो केसो राइ

Oh Rai or Rao i e Raja (Jai Singh) the devotee of Keshava (केसव is केसौ) i e is Lord Sri Krishan who was born in Chandra Vansa or Yadu Vansa (द्विजराज कुल or चन्द्र वश or यदुवश) and who had settled in Braja region by his own prowess (Kindly) remove all his worries of this worldly life like that great Almighty Keshava (केसौ राइ) Lord Sri Krishana

How I am surprised the learned Jagan Nath Daas Ratnaakar has thurst in the word father in verse number 101 of his verses It was only meant as a prayer to Mirza Raaja Jai Singh

Lord Sri Krishan the God Almighty has been addressed in several names like Keshava and Govind The Kachhaava clan was a devotee of Lord Sri Krishan under his name Govind The great general Maan Singh of Amber was appointed the Subedaar of Bengal and Bihaar in 1588 A D by Emperor Akbar Afghans Khwaaja Sulaymaan and Usmaan had grown a menance in

the vicinity of the Mughal territory They had plundered the temple of Jagan Nat at Puree in Orissa Raja Maan Singh got very enraged at it He subdued th Katlu Khan the leader of the Afghans of that region He annexed again Oriss to Delhi Mughal Empire (vide Aaeeni Akberee pgae 362) Maan Singh th devotee of Govind Devaji had got constructed a temple of Govind Devaji a Brindaavan (vide page 178 for construction of the temple of Govinda Dev of Kachhaawaa Vanshaawalee and page 42 of Raajasthaan ke Kachhavaahaa) Mirza Rajaa Jai Singh too the great general of Aurangzeb was appointed i 1665 A D as Generalissimo in the Deccan He had subdued the great Hindi hero Shivaji in 1666 A D But his failure to conqueror Bijapur led Aurangzel to get him poisoned and killed on 2nd July 1967 A D Aurangzeb put Keera Singh the son of Jai Singh in greed to grant Amber to him He got Jai Singh poisoned through his Khawas (admitted as wife) Ketaa at Burhaanpur in the Deccan (vide Kachhaawaan kee Vanshavalee by Shyam Singh Ratnava page 192)

The Hindus and valorous Rajas grew angry at it
They all cried for his rebirth

घट न वाजे देहरॉ, सक न माने साह ।
हेकरसॉ फिर आवज्यो, माहू रा जयसाह।।

Aurangzeb the sovereign who was anti Hinduism had ceased to care for the Hindus He had become aggressive The ringing of the bells in the temples was stopped because Jai Singh was no more in the world May Jai Singh the son of prince Maha Singh of Amber incarnate again in Bhaarat (vide Thirty Decisive Battles of Jaipur by Lord Narendra Singh of Jobner pages 62 to71)

The present temple of Govind Devaji in the palace at Jaipur which was got constructed by Swai Jai Singh in V Samvat 1784 (1727 A D) is greatly honoured by the public at large (vide page 214 of Kachhaawaa Vanshaawalee) This explanation of the verse and the devotion of the rulers of Amber to Govind Deva the God Almighty is enough to remove the error thurst into by a misunderstanding of the scholars

The verse of Bihaaree that Keshava Deva may be his father may be correct or incorrect Some Bihaaree may be his son It is not possible to take Keshava the poet as the father of the great poet Bihaaree of Amber and Vaasu Deva as his grand father This verse has wrongly turned Keshava Deva instead of Rai It is as fraudulent as the above quoted verse This verse was not made by the great poet Bihaaree himself

That Narhari Daas the saint who lived at Gudhaa near Orchhaa may be his Guru i e spiritual guide as shown in the verse may be accepted

जम करि मुँह तरहरि परयौ, इहिं धरहरि चितु लाउ।
विषय तृषा परिहरि अजो नरहरि के गुन गाउ ।। २३ ।।

It can be accepted that he was taught at the Aasram (hermitage) of Hari Daas saint But it is difficult to agree that Bihaaree went with his father to that monastery

MEETING WITH PRINCE KHURRAM

It is recorded that Bihaaree was presented to prince Khurram at Brindaavan in Vikram Samvat 1675 (1618 A D) This fact is unknown The meeting of Bihaaree with Shah Jahan and the involvenment of Mirza Raja Jai Singh of Amber in the love affiars of his immature girl queen being of later creation cannot be accepted as full of truth

The meeting of Bihaaree with Abdur Raheem Khan Khanan at Agra is also in dark It is true that Khurrm who ascended the throne after the death of Jahangir in June 1627 A D by displacing Dawar Bakhash with the aid of his father in law Asafkhan He was flattered bysome envied by others and loved by none The peacock throne and Kohinur diamond had dazzled the eyes of all He constructed the most famous monument Taaj Mahal The verse - गर फिरदोस बर्सए जमी अस्त हमी अस्तो हमी अस्त हमी अस्त which means if there is any heaven on this earth it is here it is here it is here wtitten on Dewani Khaas had glorified him Khurram had revolted against his father in 1622 A D He had to wander through out Bhaarat and mostly in the Deccan for many years But nothing is known about his relations with Bihaaree in the history of India

LIFE OF BIHAAREE AT AMBER

The statement of the scholars that Bihaaree had acted as a poet laureate of Jaipur is incorrect Mirza Raja Jai Singh was born on Asaadh Badi Ikam Vikram Samvat 1668 (June 1611 A D) He suceeded Bhaawa Singh in 1621 A D at the age of 10 years He had joined militaryservice at the age of 12 years He had six queens nine concubines and two Khawaas The names of Chuhaan queen the daughter of Shyamdas of Karauli (named as Antrang Kanwar (by the scholars) was the Paatraanee i e senior most queen The other two queens were Bikawat Rani and Mehlanwas Rajkanwar The names of the conqubines and khawaas have not been recorded (vide the said Kachhaawaa Ree Vanshavali page 192)

When Bihaaree reached Amber (आम + बेर mangoes and plums) Jai Singh was highly involved in the love of a newly married minor girl who had not even attained maturity He had stopped to attend the governmental and administrative matters At the instance of the Ministers Bihaaree wrote the verse and sent that writing to Jai Singh It aroused Jai Singh to reality

came out of the palace and began to look after his work as the ruler He was highly pleased with Bihaaree Bihaaree as alleged used to get one gold mohar for every verse composed by him It has been recorded in the beginning of Sukh Deva's book the copy of which was got by prince Inderjeet Singh of Nagaur that Bihaaree had composed 750 verses As they were collected after a long time interpolations has crept in them which were well arranged by Prem Purohit

विप्र विहारी नाम हुव, सो विख्यात प्रवीन
तिन कवि साढे सात से दोह उत्तम कीन।।
वीते काल अपारे ते भये वितिक्रम लेखि।
करे अनुक्रम फेरिते प्रोहित प्रेम विसेपि।।

Arousing Verse

नहिं पराग नहिं मधुर मधु नहिं विकासु इहि काल।
अली - कली ही सो यध्यो आगे कौन हवाल ।। ४०।।

Bihaaree mentioned to Mirza Raja Jai Singh of Amber that the girl in whose love affairs he was involved was still a mere bud (कली) a part of the flower as pistils or stamens or corolla had not developed yet in her She had not gained पराग i e पुष्प रज i e pollen dust which turns into the fruit She had not produced मधुर मधु i e sweet juice or honey at this time i e she had not attained maturity like a young girl befitting her body in sexual affiars But he was hovering around her like a black bee Even the black bee (भौंरा) does not act like him when the flower has not produced honey As he was blindly involved with a mere bud what would happen when she would develop her body in youth?

Who this bud or immature girl was? Neither Kachhaawaa Vanssavali nor history by Narendra Singh nor Rajasthan ke Kachhaawaa has recorded about this minor girl The history has merely mentioned the name of Bihaaree as a poet of the court of Mirza Raja Jai Singh That minor girl who enamoured Jai Singh may be his wife or even a concubine This act of Bihaaree changing the attitude of Jai Singh had highly pleased the Chauhaan queen The Chauhaan queen was pregnant at the time She gave birth to Ram Singh her son on Bhaadvaa Badi 5th Vikram Samvat 1692 (August 1635 AD) Hence it can reasonably be inferred that Bihaaree reached Amber some time before August 1635 A D the date of the Birth of Ram Singh It is alleged that the Chauhaan queen got the village of Kaalee Pahaaree (काली पहाड़ी) granted to him The existence of a dilapidated house of Bihaaree on Saagar road at Amber has proved his service at Amber (now Jaipur) On the birth of Ram Singh a grand durbar was held at Darpan Mahal The palace with the pieces

of bright glass attached to the walls still exists at Amber fort

प्रतिबिंबित जय साहि दुति दीपति दरपनि धाम।
सय जगु जीतन कौ करयौ काय व्यूह मनो काम ।। ६६।।

It is alleged that the Chauhaan queen entrusted the work of teaching her son Ram singh to him It has been urged that Chauhaan Ranee Autrang Kanwar was a fine creeper and Ram Singh was the flower and fruit of her beauty In her sphere the groups of birds animals like deer and black bees (भौरे) were free to reside in joy at their nests and place of residence

चौहान रानी लता राम रूप फल फूल।
खग मृग मधुकर वृन्द परे रहौ नाहि भूल।।

There can be not doubt that Bihaaree lived at Amber and had composed the verses of Satsaee there But it is very difficult to assert about the time he had spent in composing the verses and his meeting with Mirza Raja Jai Singh

Jai Singh was a very busy man engaged in central imperial matters In 1636 A D he was sent towards Golkundaa in the Deccan In March 1637 he went to Agra with Khan Dauraa after conquering Nagpur In 1941 A D he was sent to Kabul In 1642 A D Jai Singh was sent to Kandhaar with Dara Shikoh He remained in the deccan from 1643 to 1647 A D with Khaan Dauraa He went to Kandhaar and Balkha and returned in 1649 A D He was sent to Kabul with Suleman Shikoh the son of Dara in 1653 A D In 1656 Shah Jahan had fallen ill and the war of succession amongst his four sons commenced about September 1657 A D Jai singh was sent with Suleman Shikoh against Shuja Shuja fled away in February 1658 A D Aurangzeb from Decean and Murad from Gujrat marched at the head of their army towards Agra Jaswant Singh of Jodhpur and Kasimkhan were defeated at Dharmaat near Ujjain in April 1658 A D Then Shah Jahan called Jai Singh to return to Agra soon Dara Shikoh also lost the battle of Samugarh in May 1658 A D Then Shah Jahan was imprisoned and Murad was arrested Maharaja Karan Singh of Bikaner alone remained neutral in this struggle amongst the sons of the Shah Jahan

Jaswant Singh of Jodhpur had gone against Aurangzeb in the battle of Khajwa Jai Singh of Amber was highly displeased with Dara Shikoh who had once stated in a joke that he looked like a miraasi i e a musician So Jai Singh was inclined towards Shuja and Aurangzeb In January 1659 Aurangzeb won the battle of Khajwaa Dara Shikoh who had fled had gained power in Gujrat and marched against Aurangzeb at the call of Jaswant Singh Jaswant Singh defrauded him So Dara lost the battle of Deorai near Ajmer in March 1659 A D From 1659 to 1664 A D Jai Singh remained in Northern India and

Bihaaree may have served him with his poems In 1664 A D he was sent in the Decean He subdued the gallant Shivaji in 1666 A D But the failure of Jai Singh in the battle of Bijapur enraged Aurangzed who got him poisoned He died at Burhaanpur in July 1667 A D about four years after the death of Bihaaree

Tod has stated that "the Chronicle say that he had twenty two thousands Rajput cavalry at his disposal and twenty two great vassal chiefs who commanded under him that he (Jai Singh) would sit with them in the darbar holding two glasses one of which be called Delhi the other Satara and dashing one to the ground would explain "There goes Satara and the fate of Delhi is in my right hand and this with like facility I can cast away" These vaunts teased Aurangzeb who got him killed (vide Annals and Autiquities of Raajputaanaa Vol III page 1340)

GENERAL COMMENTARY ABOUT THE POETRY OF BIHAAREE

Bihaaree on account of his genius was a great poet in Sringaar Rasa (श्रृंगार रस) The pleasant scene of the country and time art and dress sexual intercourse which raises feeling of joy in the heart of the hero and the heroine is called Sringaar Rasa

The master pieces and melodious verses of Soor Daas (सूरदास) Tulsee Daas (तुलसी दास) apart Bihaaree stands above all poets of India with Rathore prince Prithee Raaj of Bikaner at the top

Bihaaree praised Mirza Raaja Jai Singh of Amber in verses composed by him

समा सेन सयान को सबै, सहि के साथ

वाहु वली जय साहि तूँ फते तिहारे हाथ

Oh valorous and powerful general Jai Singh the strong army with the arms amunition and articles of food along with the clever allies is with the king of Amber

Now victory in the battle fully depends upon his skill and strategy

यू वल काढे बलख ते जय साहि भुवाल

उदर अधासुर के परे सू हरि गाय गुवाल

Maharaja Mirza Raaja Jai Singh had saved the army of the Mughal king surrounded by the foes in Balakha (बलख) by standing on the top of the mountain in safely

घर घर तुरकनि हिनदुयीनि देत असीस सराहि।

पति तू राखी चादरि चुरि ते राखी जय साहि ।।

The wives of the Turkas and Hindoos praised and gave blessings to

Mirza Raaja Jai Singh of Amber the Mughal general at every house as he had saved their husbands in the battle and had thus kept them Suhaagin (सुहागण) (married) and so protected their चादर ओढना और चूडी the head cover and the bangles

हुक्म पाय जय साहि को हरि राधिका प्रसाद।
करी विहारी सतसई, भरी अनेक सवाद।।

Bihaaree said that he had composed the seven hundred verses known as Sat Sahee which was full of every kind of Sringaar Rasa (श्रृंगार रस) by the grace and kindness of Bhagwaan Sri Krishan and his queen Raadhaa under order of Mirza Raajaa Jai Singh of Amber

Inspite of the praise Bihaaree did not hesitate to indicate to him that as a general of the Mughal king of India Aurangzeb he was killing Hindoos like hawk in the Deccan in which he had no advantage It was Aurangzeb who gained power

स्वारथु सकृतु न श्रम वृथा देखि विहग विचारि।
वाज पराऐं पानि परि तू पक्षी हि न मारि।।

(vide verse 303 of this poem of V S 1724)

He asserted that Jai Singh had neither any personal gain nor it was a virtuous act It was waste of valour and labour Why was he killing Hindoos like birds as a Baaza i e hawk This indication was like that of Lord Shivaaji the great hero had made to him The great hero Shivaaji had told him that he did not understand that why he was blackening his face by causing great harm to the country and his religion

न दानी मगर की सियाही शवद। कजी मुल्को दी रा तबाही शवद।।

It was highly improper for him to give battle to the Hindoos and to crush and behead them It was making his face black

न वायद कि वा मा नवर्द आवरी।
सारे हिंदुवॉ जेरे गर्द आवरी।।

It was not wise for Mirzaa Raajaa Jai Singh to fight with the Hindoos of his own religion and to put dust on the head the Hindoos by defeating them

The ignorance of this direction was that Jai Singh Mirza Raajaa of Amber was got poisoned by Aurangzeb at Burhaanpur in the Deccan in July 1667 A D

Aurangzeb was not secular like Akbar Akbar belived that the followers of all religions protected and praised their own religion All of them asserted that God Almighty can be attained by the principles of their religion All such

believers were the shooters at one target i e God Almighty All of them wanted to achieve God

अपने अपने धरम की सव कोई राखे टेक ।
अजव निशाना एक है गोलनदाज अनेक ।।

The omission to pay attention to the religious staunch begrudge of Aurangzeb and his character resulted in the death of Mirza Raajaa Jai Singh of Amber by poision under order of Aurangzeb at Burhaanpur in the Decean in 1667 A D He was poisoned by Tejsi barber of the kitchen and Khetaa khawas (concubine) at the instance of his son Kirat Singh (Vide Kachhaawaa Vanshavalee by Shyam Singh page 192)

(Verses from Manuscript number7 of Vikram Samvat 1724 (1667 A D) of Anup Sanskrit Library Lalgarh Palace Bikaner has been selected and translated in this book)

भगवान गणेश Bhagwan Ganesh

स्वतत्र सत्य सकल्पस्तथा सोभाग्य वर्धन
कीर्तिद शोकहारी च त्रिवर्ग फलदायक।

एक रदन करिवर वदन सुमति सदन गणराज
मूषक वाहन नॉड सिर पूजूँ पूरण काज

श्री गणेशाय नम

Text-पाठ

दोहा

मेरी भव वाधा हरौ राधा नागरि सोइ।
जा तन की झॉई परै, स्यामु हरित दुति होइ।।१।।

(1) हे प्रवीण चतुर नागरिक भगवान श्री कृष्ण की प्रेम पात्री राधा जिसके शरीर की झाइँ–अर्थात प्रतिबिम्ब पडने से श्याम वर्ण के श्री कृष्ण प्रसन्न चित्त हो हर्षित हो जाते है–आप मेरे (कवि के) जन्म मरण के साँसारिक दु ख को दूर करो।

Oh ! wise and clever citizen Raadhaa the beloved of Lord Sri Krishan the God Almighty the reflection of whose body turns light dark complexioned Sri Krishan over joyed kindly remove the cycle of birth and death of this world from the life of the poet

(2) वही चतुर नागरी राधा जिसके शरीर की बिजली के समान झलक पडने से श्री कृष्ण अत्यन्ह हरे भरे हो जाते थे और उनके वदन मे हरी चमक यानी प्रफुल्लता आ जाती थी कवि के जीवन के इस ससार के कष्ट और विघ्न को दूर करो।

Bihaaree the famous poet after great meditation has implored Raadhaa the showering of the rays of whose beauty or majestic grandeur of her body makes Sri Krishan much delighted to do away the worry and obstacles in his life

(3) वही नगर निवासी चतुर राधा जिसके भगवान श्री कृष्ण के सनमुख होने व उसके सौन्दर्य की किरणे पडने से भगवान श्री कष्ण की ईश्वरीय शक्ति हरित (हृत) हो जाती है यानी फीकी पड जाती है या वे उस शक्ति को भूल जाते है कवि की प्राथना पर उसके पातक कल्मस पाप जो श्याम वर्ण का है व दु ख दरिद्रता आदि जो भव बाधाये है दूर करे।

Bihaaree in this top most verse has prayed to Raadhaa the close intimate companion of Lord Sri Krishan in love affairs at whose presence and with the effect of the magnificence of whose beauty the super natural powers of Lord Sri Krsishan were faded disappeared suppressed or forgotten to remove all the impediments which are of black colour and are generally known to be sickness sorrow poverty malice sins and vicious intention from his life

(4) यहाँ बिहारी ने रगो के प्राकृतिक नियम के अनुसार वर्णन किया है। वही राधा जिसके शरीर के केसर के समान गौर वर्ण के रग की झलक पडने से श्याम वर्ण हरे रग की द्युति वाला हो जाता हे अर्थात भगवान श्री कृष्ण आनन्द मग्न हो जाते है और उनकी सुमति प्रसन्नता मे बदल जाती है कवि के सासारिक सकट को हटा दे।

The poet has shown his skill about the use of the technical chemical formula of colours in this verse The mixture of dark colour with the saffron like yellow colour can change the condition of dark colour into green colour The green colour mostly shows pleasure

The poet has urged that the effect of the presence of saffron coloured Raadhaa was great Her presence changed the natural condition of Lord Sri Krishan whose complexion was dark in colour into green colour showing his pleasure He prayed to such Raadhaaa who had great influence on Sri Krishan to remove all his worries of the affairs of this world She had these great powers on account of her love with Lord Sri Krishan

Note (1) The Maarwaaree word झाँई means मन्द प्रकाश dim light प्रतिबिम्ब reflection परछाई the shade झलक glare

(2) The assertion of the poet in giving prominent position to Raadhaa is also based upon old Indian tradition follwed in the poems of Sringaar Rasa (श्रृगार रस) by great scholars like Veda Vyaas i e Krishan Dwaipaayan (कृष्ण द्वैपायन) Sukh Deva Jai Deva Tulsee Daas and famous Sanskrit poet Kaali Daas Kaali Daas had begun Raghu Vansha (रघु वश) by giving preference to Goddess Paarvatee over Lord Shiva in verse number one of first Sarag

जगत पितरौ बन्दे पार्वती परमेश्वरो।

(3) As the verses were composed miscellaneously it is not known which verse except vers No 40 of the manuscript No 7 of V S 1724 (1667 A.D) was made first Hence-Bihaaree had no occasion to follow the traditional practice of praising Lord Ganesh and Goddess Sarswatee (सरस्वती) in a prayer

(4) I humbly differ from Jagan Nathji Ratanakar a fine scholar that this poem was used in Mangalaa Charan (मगलाचरण) As Bihaaree had entered into the service of Mirza Raajaa Jai Singh of Amber (now Jaipur) by sending him the following verse so there was no question of any Manglaa Charan in his poems

नहिं पराग नहिं मधुर मधु निह विकास इहि काल
अली, कली ही सौ वध्यौ, आगे कौन हवाल ।।

(verse No 40)

(5) The Maarwaaree word 'harit' (हरित) of this verse is the cant form of the word hrita (हृत) of Appabhramsa which means to remove

(6) The colour of worries like sickness sorrow poverty and malice

is black These impediments are covered by the word भव बाधा Hence the poet prayed to Raadhaa the apple of the heart of Lord Sri Krishan to remove them The words भव बाधा is more harmonious than भौ बाधा of other verses which means (भय) fear of भौतिक physical or material obstacles The former words are fine and accepted

(7) (a) The words हरो (हर+ ओ) and स्यामु are of Braj Bhaasa

(b) सोइ होइ झाँई and बाधा by use of ओ आ and आँ are Raajashanee (Maarwaaree and Jaipuree) words

(8) According to Aaeeni Akbaree by Abul Fazal (page 102) the nature of colours is that white and black are to be origin of all colours Thus when white is mixed in large proportion with an impure black will yield yellow And white and black in equal proportions will give red White mixed with large quantity of black will give bluish green Cold makes a juicy body A dry body is black Heat and cold produce change in colour

(9) The youth (यौवन) as Raajaa had granted the beautiful girl her position by developing every part of her body as noted in यशवन्त यशोभूषण

प्रज्ञो यावन भूपाल स्वागवुध्यात वागने।
स्तनौ नेत्रे नितम्बे च विवर्धयति सादरम।।

(10) The translation of the these verses from manuscript number 7 of Vikram Samvat 1724 (1677 A D) of Anup Sanskrit Library of Laalgarh Palace Bikaner of the famous poet Bihaaree was begun on Dasharaa (दशहरा) i e Vijai Dasamee the 10th day of the bright fortnight of the Hindi month of Aasoja or Aashvin (आसोज) or (आश्विन) of Vikram Samvat 2053 corresponding to the 21st day of October 1996 A D at 7 A M (morning)

अपने अग कौ जानि के जोबन नृपति प्रवीन।
स्तन, मन, नैन नितम्ब को बडो इजाफा कीन।। २।।

प्रकृतिक रूप से जवानी मे शरीर के अग प्रत्यग बढ जाते है। यहाँ बिहारी ने कहा है कि सुन्दरी नायिका के शरीर मे यौवन रूपी राजा के प्रवेश करने पर उसके शरीर के सब अगो मे जो कामदेव के पक्ष के माने जाते है वृद्धि या तरक्की हुई। स्तन यानी कुच कठिन और नितम्ब (चूतड) आकार मे बडे हो गये। आँखे चचल हो गई। मन प्रेम की तरफ आकर्षित होकर उसमे फसने लगा। अपने अगो की उन्नति को जान कर नव यौवना मुग्धा नायिका प्रवीण हो गई।

With the dawn of youth the king of the age the increase in every part of the body of a young girl was natural The poet has urged that this increase was made by her youth the assistant of the Cupid the king of love affairs The breasts became hard and increased in size slowly along with buttocks The eyes became attractive and agile The mind began to build castles in the affairs of love The beautiful girl became proficient when she

learnt and saw development in her own body

Note (1) William Shakespheare has stated in his poem A Madrigal that

"Youth is full of pleasure"
"Age is full of care"

(2) Her eyes like angles watch them still
Her brows like bended body to stand (vide Cheery Ripe by Anon)

(3) (a) The words अपने कै नैन are used like Maarwaaree for e ए and ai ऐ are rarely used in Braj

(b) The adjective बडो (बड +ओ) and जोबन are on the line of Raajasthaanee by the use ठ ओ

(4) The words of both these two verses are common in Maarwaaree dialect and literature and Braj Bhaasaa

(a) जोबन is a Maarwaaree word which means youth i e यौवन and तारूण्य But on page 390 of मानक हिन्दी कोश of 1989 A D by Rama Chandra Verma it has been stated that the word जोबन का प्रयोग केवल पद्य मे ही होता है so जोबन is used only in poetry in Hindi

(5) इजाफा is an Arabic word which (according to उर्दू हिन्दी शब्द कोश of 1972 A D by मुहम्द मुस्तफा खॉ मद्दाह page 57) means increase or development वृद्धि बढोतरी उन्नति तरक्की।

अर तै टरत न बर परे दई मरक मुनु मेन।
होडी होडा बढि चले, चित चतुराई नैन।। ३।।

यौवन के आगमन पर नवोढा लडकी या नायिका के चित्त मे चतुराई और नेत्रे मे चचलता और वाणी मे मधुरता आना व बढना शुरू हो गया। वे श्रेष्ट हो गये या बलवान हो गये या उनमे उमग आ गई। अर्थत वे नायक को आकर्षित करके मारक बन गये यानी नायक पर मर्म स्थान पर प्रहार करने मे शक्तिशाली हो गये। ऐसा प्रतीत होता था मानो कामदेव ने यह बढावा करने की मारक शक्ति उन्हे प्रदान कर दी थी क्योकि आँखे की देख देख कर वे कटाक्ष से प्रेम उत्पन्न होता था। चित्त या हृदय तब प्रेम की तरफ झुक जाता था। परन्तु चित्त की चतुराई उस प्रेम की तरफ के झुकाव को सावधानी व होशियारी से दूसरो से छिपाना चाहती थी। नेत्र और चित्त इस हठ पर अडे हुए या डटे हुए थे। इससे इन दोनो मे होडाहोडी या प्रतियोगिता हो रही थी या बराबरी करने की होड या शर्त लगी हुई थी।

At the dawn of young age or youth the development of intelligence of the mind or heart agility of the eyes sweetness of the tongue like that a Mainaa (मैना) i e the eastern black passerine sweet singing bird or starling and skilfulness towards superiority began in the beautiful heroine girl The eyes and heart were powerful and full of zest as if the cupid - the God of the affairs of love had granted them this power Love which was generally created at first sight by the glances of the eyes and strengthened by sweet tune of

the tongue and remited in the inclination of the heart towards love as if it has accepted it But the tactfulness of the mind tried to conceal or hide that love This created a competition between the eyes tongue and heart Both sides were resolved towards their stubbornness

Note

1 In the manuscript of Inderjeet Singh from Jaipur before V S 1872 (1815 A D) the word डरत has been used in verse No 57 which is not as suitable as the word टरत of this verse

2 According to Encyclopaedia Britaanica the eye is the sharp organ of vision consists of eye balls as well as muscles which move it lens (transparent) Cornea iris (coloured circle of the eye) is the coloured diaphragam of the eye Blood vessels arteries and veins supply blood Both the eyes are also normally intimately associated in their movements (vide Vol X pages 91 to 100)

3 The words ते and परे by the use e ए and ai ऐ are on the line of Maarwaaree

4 The word होडा होडी is a Maarwaaree word which means competition for superiority Maharaja Anup Singh Ji of Bikaner Kingdom had composed the following verse which includes this word

नेणा बरसे सेज पर, आगण बरसे मेह।
होडाहोडी झड लगी इत सावण उत नेह।।

The young girl was found weeping on her bed stead in the night as her husband had not returned home as promised in the month of Saavan (सावण i e July) In that month of rainy season clouds had began to rain by showering water in cats and dogs through out the night There was a competition between the sheding of tears by the young girl and dropping of drops of water by the clouds

(4) The first line of this verse has indicated that it relates to Mugadhaa Naayikaa (मुग्धा नायिका) (Charmed) heroine after the first appearance of youth in her body resulting in the presence of majestic qualities in her person

Agayaat yauavana (अज्ञात यौवना) girl can be anxious to gain love as narrated in दश रूपक 2/20 कन्यानुरागमिच्छत कुर्यादङा डिसश्रयम्

(5) (a) The meaning of Maarwaaree word अर is अरि enemy या और and अर is the cant form of अड which means हठ obstinacy or भिडना to fight

(b) The word बर here is the cant form of बल strength

(6) Laalaa Bhagwaan Deen has recorded in verse number 52 the word मरूक Pro Viraaj too has used this word मरूक in verse number 31 instead of मारक as noted above मरूक means बढावा development or increase

in size while मारक means मर्म का या मर्म स्थान पर प्रहार करने वाला i e to strike at the prominent part of the body The word मारक has been used by the oldest above noted verse and its meaning has made this word much better than मरूक

(7) I humbly differ from professor Viraaj in the explanation of verse number 31that the eyes too increased in size (दूसरी और उसके नयन बडे हो रहे है।) The eyes never increase in size with the growth of the human body The eyes can gain agility to attract people by her glances

ओरे औप कनीनिकनि गनी घनी सिरताज।
मनी धनी के नेह की बनी छनी पट लाज।।४।।

है सखी तेरी आँखो की पुतलियो की ओप–कान्ति चमक झलक ऐसी निराली थी कि वह बहुत सी सुन्दरियो की सरताज शिरोमणि या मुकुट मानी जाती या गिनी जाती थी। तेरी आँखो की चमक लज्जा रूपी पट या पर्दा या धूँघट पट से छन कर निकली थी और अपने धनी पति के प्रेम के आकर्षण मे मणि अर्थात हीरा माणक पन्ना आदि रत्नो के समान बनी हुई थी।

The majestic beautiful young girls magnificence and glitter of the glance of her eyes was matchless So she has attained grand and superb position over many beautiful girls like a crown The excellent brightness of her glances passed through the curtain of head cover (घूघट) or of shyness like a sieve This shyness is the virtue of Chaste ladies She has by her glances won the love of her husband by attraction Hence he has begun to regard her as costly gems like diamond ruby and emerald

Note (1) This verse shows that the swakeeyaa (स्वकीया) heroine was very much inclined towards sexual intercourse (काम वासना व भावना)

(2) The words औरे and ओप by the application of au औ are of Braj Bhaakhaa

(3) The word ओप is also Maarwaaree which means चमक glare प्रकाश lime light

(4) The word छनी means छनना to pass through a sieve i e filtered

(5) Sri Jagan Nath Ratanaakar has recorded in verse number 4 the word घनी या घणी means पति husband but he has taken as घनी अनेक in the explanation So it may be a printing error But he has explained the words घनी सिरताज as superior to her cowives अनेक सपत्नियो मे शिरोमणि–which is proper

The Maarwaaree word घनी means much many In मानक हिन्दी कोश (रामचन्द्र वर्मा के दूसरा खण्ड page 159) the meaning is बहुत and अधिक How Ratanaakar in verse No 4 Devendra Sharma in verse No 183 Viraaj in verse No 362 and Laxmee Nidhi in verse No 4 has inserted the word सपत्नि cowife The word सपत्नि seems to be extraneous here But the word घनी as used by them indicates at the top of cowives The word घनी too may be dragged to

mean many cowives The word सपत्नि cowife may be infered only

(6) The scholars have not stated what is meant by the पट In Maarwaaree पट means वस्त्र पोशाक परदा कपाट दरवाजा i e dress clothes curtain, door चित्र–पट is like a curtain or open long cloth over which the pictures of valorous heroes or deities are printed and shown It is known as pada पड (जैसे पाबूजी राठौड की पड) घुघट–पट is a part of the dress i e ओढणा या चीर i e head cover The same is also the meaning of this word in मानक हिन्दी कोश दूसरा खण्ड (page 174) The glances of the beauty pass through her घूघट पट generally It should have been harmoniously used

(7) This verse too is related to Mughadhaa Naayikaa (मुग्धा नायिका) charming heroine who had developed sexual affairs for the first time in her body She may be स्वकीया as well as परकीया Parkeeyaa is wife of some other person But as she appears to be loyal in the service of her husband she may be स्वकीया According to verse 19 and 20 pf Sunder poet स्वकीय mostly serves her husband

पति की अति सेवा करै सील सु धई लाज।
देखति नैन किकौननि लौ अधरानि हि मे मुसिक्यानि ।।१६।।

(8) Sirtaaj सिरताज is the cant form (रूपान्तर) of the Persian word सरताज which means on the top (page 370 of उर्दू हिन्दी शब्द कोश by Mnhamman Mustafaa Khan)

(9) The word कनीनिकनी means आँख की पुतली the black pupil of the eye

(10) The girl mentioned in this verse is suitable like young daughter of a Bhatee Rajput who speaks sweetly in affection She cheerfully laughs and in conversation talks with respect to every one by adding the word jee (जी) to his name Hence Bhatee girl must be married in preference to girls of other clans

मीठा बोलण मुख हॅसण जी कारे री बाण।
जो सुख चावे जीव रो धण भटियाणी आण।।

सनि कज्जल चख झख लगन उपज्यौ सुदिन जु नेहु।
क्यों न तृपति है भोगवे लहि सुदेसु सवादहु।।५।।

जवान सुन्दर लडकी ने श्रृगार किया और अपनी आँखेा मे काजल लगाया। इस काजल की रेखा को कवि ने शनि ग्रह मान लिया। आखो को मीन या मछली की उपमा दी जाती है। अत इसे मीन राशि का शनि लग्न में आना मान लिया। आँखे रूपी मीन राशि मे काजल रूपी शनि ग्रह ने स्थान प्राप्त कर लिया है। आँखे जल मे मछली की तरफ घूमती या हिलती रहती

है। आँखे के कटाक्ष से नायक से नव यौवना का प्रेम उत्पन्न होता है। इस प्रेम की उत्पत्ति व कारण नेत्र ही है। अत सखी ने उस नव योवना लडकी से कहा कि उसके नेत्र रूपी मीन राशि के लग्न मे शनैश्चर ग्रह पडने के इस रम्य और शुभ अवसर पर तेरा नायक से प्रेम उत्पन्न हो गया है। उसे सुन्दर देह रूपी देश प्राप्त है। अत दूसरो का विवाद होते हुए भी वह इस प्रे का पूर्ण रूप से तृप्त होकर स्वाद लेती हुई उपभोग क्यो नहीं करती?

It is asserted that the drawing of the balck powder or collyrium (काजल in her eyes by the young beautiful girl on her decoration was taken as i Saturn the planet of black colour had entered into her agile eyes in ascendent(लग्न) in the zodiac sign Pisces (मीन राशि) which was very good fo her She had by the side glances and agility of her eyes won over the love o her beloved hero Then her girl companions told that young girl that, inspite o certain objections and opposition she should fully satisfy hereself by the taste and enjoyment of her love affairs on that pleasant time place and occasion

Note (1) According to Encyclopaedia Britannica volume II (page 795) Astrology is the ancient art or science of predicting the fate and future of human beings from indications given by the position of stars such as Sun Moon and other planets In Greece it came into operation in the middle of 4th *Century*

This verses proves the knowledge of the famous poet Bihaaree in Astrology also

(a) The first sign or house in the horoscope amongst the twelve houses is called लग्न i e ascendant

(b) There are twelve Zodaic signs namely मेष Aries वृषभ Taurus मिथुन Gemini कर्क Cancer सिंह Leo कन्या Virgo तुला Libra वृश्चिक Scropio, धन Sagittarius मकर Capricorn कुम्भ Aquarius मीन Pisces

(2) Saturn is exalted in Libra and deteriment in Aries Saturn in Pisces is unfortunate wavering liable to great opposition But Saturn is also grave careful pious honest and conservative (vide Alan Leo's Astrological Manuals No 2) But granting of good or bad results depends on its position on the Zodaic sign the house of its occupation and the aspect of the planets in exaltation dignified position friendly and auspicious planets like Jupiter and Venus

(3) If Saturn is in Pisces in ascendent (लग्न) Libra and Sagittarius the birth must take place in the house of a ruler or he must be the sovereign himself

तुलाकोदण्ड मीनस्थो लग्नस्थापि शनैश्चर ।
करोति भूपतेर्जन्म वँशे च नृपतिर्भवेत

(vide जातक संग्रह–राजयोग–प्रकरण श्लोक 13)

(4) Difference in text - पाठान्तर

(a) In this verse the word तृपति which means satisfaction exists instead of नृपति i e Raajaa or ruler as mentioned by all the scholars The making of full satisfaction in enjoyment in affairs of love is more harmonious than that of नृपति

(b) The word सबादहु is the cant form of स्वाद taste instead of सबु देहु of other verses–The word of this verse is far better than the word देह body Taste and enjoyment is the main topic in the affairs of love The objection and opposition in the matter of love are largely made from the family as well as those opposed to that hero

(5) (a) On account of use of au औ in the word क्यो and उपज्यौ is the use of Braj Bhaakhaa

(b) The é ए and ai ऐ is used in the word सनेहु भोगवै सुदेसु This is use of words like Maarwaaree in Braj dialect

(c) तृपति is सन्तुष्ट which means satisfaction is used like Maarwaaree word In मानक हिन्दी कोश दूसरा खण्ड on page 572 तृप्ति means प्रसन्न इच्छा की पूर्ति और शान्ति It is noted that this word is only used in a particular place इस शब्द का अर्थ स्थानिक है।

(6) The heroine of this verse may be परकीया प्रोढा (mature and intelligent) involved in affairs of love with a person other than her husband She is bent upon sexual intercourse She is also afraid of the society and family on account of her shymess (लोक लाज) She is siklful in sexual affairs (रति कुशल) and attractive on account of her young age, maturity and intelligence

(7) According to Encyclopaedia Britannica the fish is of several kinds Fish is a vertebrate animals which lives exclusively in water breathes through gills and whose limbs are in the form of fins The fish was an early symbol of Christ The fish was an oval shaped figure pointed at both ends and formed by inter–section of two Circles The figure is referred to almond (Vol X page 427)

Fish The saccobranchus of India have an accessory organ for breathing air The species are numerous Its food consists chiefly of other bottom feeding fishes Its body is eel shaped (VOI V page 512 to 515)
Gold fish the eyes of which mostly wholly project beyond the orbit (Vol XII page 211)

(8) Gurnard fish has mailed checks They are coat fishes (Vol XII page 732)

Sunder Daas poet has urged that the parkeeyaa secretly creates love with other person by the skill of her wisdom

दुरे दुरे पर पुरस सौ, सुदर करेजु प्रीति
वुधि चतुराई वहुत यह, परकीया की रीति।। ६५।।

देवरानी जिठानी सासु न हुवसे आस पास।
त्रास नित उँची न उसास भरियतु है।
वैठे भोन कोन में कही है वात।
एक तुम कहोगी वे कान्ह के वखान करियतु है।।६६।।

(a) Like astrology omen (शकुन) also indicates future events of human life If the partridge and jackal cry the donkey cries fiercely the vulture cries loudly on the left side of the person hearing it then he would get back his lost property like Bibheesan (विभीषण) getting the sovereignty of Lankaa (Cylon)

डावा तीतर डावा स्याल
डावो खर वोले असराल
डावो घघू घमका करे
तो लका राज विभीषण करै।

सालति है नटसाल मे क्यो हू निकसति नाहि।
मनमथ नेजा नोंक सी खुभी खुभी जिय माहि।। ६ ।।

अपने सौन्दर्य और जवानी से आकर्षित करके सुन्दरी नायिका ने प्रेम करके नायक के जीव मन हृद्य या दिल मे प्रवेश उसी प्रकार कर लिया जिस तरह से सकर जाति का नट अपनी नटशाला या स्थान मे रस्सी पर नाचता हुआ अपनी नाटय कला का प्रदर्शसन करके सब देखने वालो की प्रसशा या तारीफ प्राप्त कर लेता है। बाद में वह नायिका विचलित हो गई और प्रेम समबन्ध रखने से नट गई या इन्कार हो गई। परन्तु समबघ विच्छेद हो जाने पर भी वह प्रेम नायक के हृद्य से किसी प्रकार भी बाहर नहीं निकला। नायिका के प्रेम के शब्द नायक के दिल मे कामदेव के नेजा यानी भाले के नीव्र या तीखे अग्र भाग की तरह चुभा हुआ पीड़ा या दर्द देता या करता रहा।

The beautiful and young girl the heroine by her attraction had created love with the hero like a Nut of the Shanker tribe who had won the praise of all by the exhibition of his bodily skill by dancing over a long drawn rope in the Nut Shaalaa building Thereafter she broke off her affairs of love with him and denied to continue love with him But that hero could not turn out or remove the affect of her love from his heart That love continued to prick or cause pain to the hero like the broken shaft or pointed sharp front part of a spear of the Cupid the king of the affairs of love

Note (1) In manuscript of Inderjeet Singh of V S 1872 from Ja
the word करी has been used in verse No 381 instead of the word नोक
this verse The word नोक सी is much more suitable

(2) In my humble opinion I do not agree with the learned scho
about the meaning of Nat Shaalaa (नटशाला) as नष्ट शल्य– The broken poi
edge of a spear which remains in a wound The meaning of सालति नटसाल
broken pointed edge of the spear of the Cupid (कामदेव के नेजे की नोक)
meant to cause pain Bihaaree was not likely to use three words for
same purpose to cause pain This meaning does not fit in here Nat Shaa
a building related to the sphere or place of rope dancing skill of a Nut (
verse No 6 of Bihaaree Ratnakar No 122 of Bhagawaan Deen No 26
Devaindra Sharma and No 6 of Laxmee Nidhee)

(3) The meaning of खुभी as an ornament of the ear कर्ण फूल or e
the ornament of the nose as asserted by Bhagwaan Deen on page 306 of
शब्द कोश as नाक की लौंग too are not harmonious here The ears and nose of
child are got pierced through by a goldsmith at the young age of 3 to 5 yea
The कर्ण फूल is put in old ripe holes and लौंग is placed in the hole of the no
As hole is old and ripe no pain is caused to the wearer The word खुभी in t
verse is meant to cause pain like a broken point of the spear in the wou
as घुमना धसना गुडना means to pierce Hence the repetition of the खुभी
meant to cause pain again and again(i e बारबार) The ornament has no pla
here

(4) The chief weapon of the cupid is an arrow (पुष्पक बाण) but the u
of the spear is not contradictory

(5) The Maarwaaree word सालति means छेद करके प्रवेश करना to pic
after making a hole The meaning causing pain does not fit in here

जुवति जोन्ह में मिलि गई नेक न होति लगाइ
साधे के डोरे लगी, चली अली सग जाइ।। ७।।

केसरिया रग की जवान लडकी का रग चन्द्रमा की जोन्ह या ज्योत्स्ना यानी चाँ
के समान था। वह अपने प्रेमी से मिलने बाहर चॉदनी मे निकली। उसके रग की द्युति
चादनीके रग की समानता से वह चाँदनी मे मिल कर अदृश्य हो गई। उसके पास जाने
और कोई जरिया नही था। केवल उसके शरीर और पोशाख पर लगे हुए सोध या द्रव्य की सुगन्ध
डोरी से उसके पास उसी तरह पहुचा जा सकता था जिस तरह सगतार्थ पुष्पो की सुगन्ध
आकर्षित होकर भ्रमर या भवरा यानी भौंरा वाह पहुच जाता है।

The light saffron coloured young girl went out in open Moon light
meet her lover On account of the similarity of her colour with that of Mo
light her appearance was lost She was not visible in any other manner A
one could go to her with the aid of the link of the thin thread of the swe

दोहा. हेरि हिंडोरे गगन तें परी परी सी टूटि। धरी धाय पिय बीच ही करी खरी रस लूटि॥ ५५ दोहा॥

॥अथ कुचवर्नन॥ दोहा॥ दुरत न कुच बिच कंचुकी चुपरी सारी सेत। कवि आंकन के अर्थ ज्यों प्रगटि दिखाई देत॥

दोहा॥ सोनजुही सी जगमगत अँग अँग जोवन जोति। सुरँग कसूंभी कंचुकी दुरँग देह दु[illegible]

[illegible]

Inderjeet Singh
(1872)
Jaipur

नेह स
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श्रीगणेशायनम ॥दोहा॥ध्यान पानपरधानवहु प्रानवानदिनराने
बुधिदाविधिवनआदिलौ नमो प्रेमुति हिवा नि॥१॥बिप्रविहारीनामकुच
मोति ख्याति प्रवीन॥ तिनकविसाढेसातसै दोहाउत्तमकीना॥२॥बीते
कालअपारते भये विवित्रमलेषि॥करेअनुक्रमफेरिते प्रीहित प्रेमवि
सेषि॥३॥कहेरसस्नजनैनकेसाठिपांचघटिईसा॥कबंडितचालीसकवि
मानवतीदैवीश॥४॥तीनुतीसकहिसुरतिके विरहिनिइकघटिसाठि॥ल
गनिषिवोतरजुगतिकेदोसैउनसठिपाठ॥५॥मूकप्रस्नकेचारिहैकेसव
नकेआठ॥अष्लेषकसैतीसकहिअन्योक्तअधसाठि॥६॥स्थायक
ष्णगरेखालिसवरनैविश्रा॥करैअनुक्रमरामजजातेसमुझेछिन्न
७॥अथकसके॥प्रगटभएअजकुराजकुलसुवसवसैव्रजआय॥
मेरेहरौकलेससवकेशवकेशवराइ॥१॥नीकीदईअनाकनीफीकी
परीगुहारि॥तज्यौमनौतारनविरदवारकवारुनतारि॥२॥र्जमकरिमु
हतरहरपसोहहिविधिहरिवितलाइ॥विषैत्रषापरिहरिअजोनरहर
केगुनगाइ॥३॥कौनभांतिरहिहैविरदअवदेषिवीमुरारि॥वीधेमोसेप
ातिसौंगीधेगीधहितारि॥४॥जगतजनायोजिहिसकलसोहरिजान्यौ
नाहि॥ज्यौंआषेसवदेषिएआषिनदेषीजाहि॥५॥दीरघसासनलेहदुष
सुषसाईनहिभूलि॥दईदईकतकरतहैदईदईसुकबूलि॥६॥बंधुभएका
दीनकेकोतारयोंजदुराज॥रहेतूठफिरतहौ झूठेविरदबुलाइ॥७॥थोरेहि
गुनरीझतेविसराईवहवानि॥तुमहूकान्हभयेमनौआजकालिकेदानि
॥८॥कबकौटेरतदीनरटहोतनस्यामसहाइ॥तुमहूलागीजगतगुरजग
नायकजगवाय॥९॥कोऊकोरिकसंग्रहैकोऊलाषहजार॥मोसंपतिज

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दुपतिसदाविपतिविदारनहार॥१०॥मकराकृतगोपालकेकुंडलज
लकतकान॥धस्योमनौहियघरसमरडौढीलसतनिशान॥१॥जप
माला॥छापेतिलकसरैनएकौकाम॥मनकांचेनाचैवृथासाचेरांचै
राम॥२॥मोहनमूरतिस्यामकीअतिअद्भुतगतिजोइ॥बसतसुचित
अंतरतऊप्रतिबिंबितजगहोइ॥३॥अलैदकिलदकिलदकतचलतहद
समुकरकीथाह॥वदकभस्योनरमिलिगयोअदकभयकमनमाह॥
भजीजेवितसोईजनैजिहिपातितनकौसाथ॥मेरेगुनऔगुनगननिग
नौनगोपीनाथ॥५॥सोरठा॥मोहदीजेमोषजोअनेकपतितनदीयो॥
ज्योवांध्योहियरोषज्योवांध्योअपनेगुननि॥६॥दोहा॥हरितुमसो
कीजेयहविनतीवारहजार॥जिहितिहिभायडस्योरहोपस्योरहोदर
वार॥७॥गोपिनसंगनिशिसरदकीरमतरसिकरसरास॥लहाछेह

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टलधरकेवीर॥४७॥सोवतवोटै प्रीतपटस्यामसलोनैगात॥मनहुनी
लमणिसैलपरआतपपरयोप्रभात॥४८॥नैंनपासिषदेवतहोतुमे थ
ईसवगात॥भक्तहृदैमैकौनविधिसकैजुसमात॥४९॥समैप
लटिपलटैप्रकृतिकौनतजैनिजचाल॥भौअकरुनकरुनाकरैय
हकपूतकलिकाल॥५०॥यहवरियानहिंऔरकीतूकरियावहसो॥
माहनतावचणयजिहिकीनेपारपयोधि॥५१॥हरिकोफिरयोनपै
हैलोभफिरयोसवदेस॥मननभयोकहूजउजेहोभएउजरेकेस॥५२॥
ब्रजवासिनकोवनिगयोयाहीमेसवसत॥वहकैगुरैयागाईयेगो
रजाधरपूत॥५३॥लाघभांतिनेवजकरयोमागेमहरिनस्या॥मोह
नमुषनिरषतरहैजासुगुरैयालेह॥५४॥वेदभेदजानेनहीनेतिनेति
करैवैन॥तामोहनसोराधिकाकरैमणावरैन॥५५॥जेंसनपायोव्रलहि
जोगनपायोईस॥तामोहनसोंराधिकासुमनगुरावतसीस॥५१॥श्रीवस
नकादिकव्रजहुंभरिदेषैनहिंडीठि॥तामोहनसोराधिकादेवेंवैठतपी
ठि॥५४॥मनमास्योजुमुनीनमनमननमनायोआय॥तामोहनकोरा
धिकामानगहावतिपाय॥५३॥जिनसवरीवसुधारचीतनतमिलेकैप
च॥तामोहनकोराधिकाकितेनचावतनाच॥५४॥देवअदेवसवैजपै
अपनेअपनेअैन॥तामोहनसोंराधिकाचितवतआधेनैन॥५५॥उ
गतरूपजाकोजपेसृष्टिधरतहेध्यान॥सोहरिजेहरितरकियेराधे
करिकरिमान॥५६॥अथानैननिके॥अरुतेंडरतनवरफिरेरहमरकम
नमैन॥होडीहोडचढिचलेचितचतुरारनेन॥५७॥औरैवोपकनी

१०१
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नकनगनीघनीसिरताज॥मनीधनीके नेहकीबनीछनीपटलाज
॥५८॥वहकैसवजियकीलहतठोरकुठोरलषेन॥छिनओरैछिनऔ
रसेयेछविछाकेनैन॥५९॥जोगजुगतिसिषईसवैमनोमहामुनिमै
न॥चाहतपियअद्वैतता सेवतकाननैन॥६०॥षेलननसिषएअलि
भलेचतुरअहेरीमार॥काननचारीनैनमृगनागरनरनिसिकार॥६१॥
रससिंगारमंजनकियेकंजनभंजनदैन॥अंजनरंजनहूविनाषंजन
गंजननैन॥६२॥साजेमोहनमोहकौमोमनकरतकुचैन॥कहाकरोउल
टेपुरेटोनैलोनैनैन॥६३॥सारीडारीनीलपटवोटअचूककुचैन॥कर
करैमोहनमृगकरवरगह्योअहेअहेरीनैन॥६४॥सायकसम
घायकनयनरंगेत्रिविधिरंगगात॥लषेविलषिलषिजातदुरिल

विजलजातलजात॥६५॥लषिलौनेलोरनिनिरेकोइनहोइनआज
कौनगरीवनिवाजिवोकततसौरतिराज॥६६॥वरजीतेसरमेन कैऐ
सेदेषेमैन॥हरिनीकेनैनानितें हरिनीकेवैनेन॥६७॥करतसैवेकविके
मलसेमोमतनैनपषान॥नतरककतयनवियलगतउपजतविरह्अ
सान॥६८॥कहालडैतीद्रगकरैपरेलालवेहाल॥कहुमुरलिकाफीतपय
कहुमुकतवनमाल॥६९॥चितवतवचतनुहरतहठिलालनदगवर
जोर॥सावधानकेवटपरारजागतकेचोर॥७०॥सकुचनिडटिनदसु
भरलौरौ किसकैकोउनाही॥लाषनहीकीभीरमैआषिवरीचलिजाहि
७१॥लीनेहूसाहससहकीनेजतनहजार॥लोयतनलोइनसिंधुतटपे
रिनपावतपार॥७२॥फूलेफरकतलेफरीपलकघाकहरीवार॥करत
वचावतवियनयनपायकघाइहजार॥७३॥सवविधिकरिराषीसुघर
नायकनेहसिषाइ॥रसजुतलेतअनतगतिपुतरीपातुरराइ॥७४॥सो
रठा॥कोडाआसवुरकसिसाकरवरनीपलक कीनोवदननिमुहदगम
लंगडअरेरहत॥७५॥दोहा॥जदिपचवाईचीकनीचलतचहूंदिसिसैन तपि
पिनछोडतदुहुनकेहसीरसीलेनैन॥७६॥अूठेजानिनसेगुरेमनमुहनिक
सेवैन॥तदिपिनछोडतदुहुनकेहसीरसीलेनैन॥७७॥अूठेजानिनसगु
मनमुहुनिकसेवैन॥याहितेमानहुकियेवातनकोविधिनेन॥७८॥द्रगन
लगतवेधतहियनिविकलकरततनआन॥येतेरेसेवतविषमरछ
तीछनवान॥७९॥तियकतकमनेतीपटीविनजपहभोहकमान॥चल
तचितवचूकतिनहिवंकविलोकनिवान॥८०॥लागतकुटिलकय
छिसरक्योनहोतवेहाल॥काटतिउरनिदुसालकरितऊरहतनदसा
ला॥८१॥प्रतिहनलोइनसरनकौंफनौविषमसचार॥लगेलगेरए
कसौहोऊहोतसुमार॥८२॥पाजुकछुऔरेभएछएनएठिकठैनठि
कैचितकेचुगलएनितकेहोईनैन॥८३॥फिसवाहसौंचुटिकिकैवरउठौहैं
मैन॥लाजनवायेतरफरतकरतखुरीसीनैन॥८४॥अरेनिगोडेनैनसै
लगिगहैनचेतअचेत॥होकैसुकैरिसिकोकरौयेनिसिषहसिदेत॥८५॥
वमरवमातचंचलनयनविचघूंघटपटझीन॥मानहुसुरसरिविमलज
लउगउजकतजुमुमीन॥८६॥मोहिकरतकतवावरीकरेदुरावदुरेना
कहेदेतरगरातिकेरगनिचुरतसेनैन॥८७॥अनियारेदीरघनयनकिती
ननतरुनिसमान॥नहचितवनिऔरेकछूजिहिवसहोतसुजान॥८८॥
लाजलगामनमानहीनैनामोवसनाहि॥मेमुहजोरतुरंगलौंऐचत
हीचलिजाहि॥८९॥जोतवहोतदिषादिषीभईअमीइकआंकदगेतरी

३भोवारीकीचितचुटपटीधरतअटपटेपाइ॥लपटबुझावतविरहकीव
परभरेहुआइ॥१५॥हिकिगासऔरैकहैनहैअधकहैवेन॥देषिषिसोहेपि
यनयनकुंयेरिसोहैनेना॥१६॥पावकसोनैननिलग्योजावकलाग्योभ
लामुकरहोहुगेपलकनेमुकरविलोकेंलाल॥१७॥बालकहालालीभईलो
इनकोइनमाहलालतिहारेद्रगनकीपरीद्रगनकीमैछाह॥१८॥नहनके
हनदेवरनेनरभएसवेनिसिजागि॥धाहीकेअनुरागद्रगरहेमनोअनु
रागि॥१९॥लालनलहिपाएभलैचोरीसोहदुरैना॥सीसचढेपनिहाअ
गटकहैपुकारैनैन॥२०॥तुरतसुरतकहिक्योंदुरतमुरतनैननजुरिंड
ठिडोढीदेगुनरावरेकहैकनौडीडीठि॥२१॥मरकतभाजनसलिल
गतिइंदुकलाकेवेष॥झीनझगामेझलमिलैस्यामगातनषरेष
२२॥केसरकेसरकुसमकेरहेअगलपटाइ॥लगेजानिनकअधपुली
कतबोलैअनषाय॥२३॥अनषरेषासोहैनईअलसोहैसवगात॥सोहेहोत
नैनेनएतुमसोहैकतषात॥२४॥अनतवसेरिसिकेमिसनउरवसीर
हीविसेषि॥तउलाजआईझुकतपलकपलजोहीदेषि॥२५॥सुरगमहा
वरसोतिपगनिरषिरहीअनषाहि॥पियअंगुरिनिलालीलषीषरीउठी
लपिलाइ॥२६॥आपुदियोमनफेरिलैपलटैदीनीपीठि॥कोनचालयह
रीलालतुकावतिरीठि॥२७॥प्रानप्रियहियमेंवसैनषरेषासससिभाल
भलोदिषायोआययहहरिहररूपरसाल॥२८॥स्यानचलेवलिरावरीचु
तुराईकीचाल॥सनमहियमनषनमयतअनषदेषतलाल॥२९॥वे
दीउमदाहुउतजलनवुझेवडआगि॥जाहीसोलाग्योहियोताहीकेउर
लागि॥३०॥वातककरूनकरूसवजगकरतकरदिनकाजलजात॥सोएकी
नतुनैनओसांचीसोहैषात॥३१॥वेसीगैजानीपरतझगाऊजरेमाहि॥स्या
मैनीलपटनिवहवेनीउघरीवाह॥३२॥रहोचकितचहुघावितैचितमेरे
मतभूल॥सूरउयैआएइहानरहीसाझसीफूलि॥३३॥कपटसतरभौहैंक
रीमुषअनषौहैवैन॥सहजहसोहैंजानिकरिसोहैंहोतननैन॥३४॥पतिर
तिकीवतियाकसीऔगुनदिनवढतमानमाघकोसीत॥जातकठिनहै
अतिमृदुरवनीमननवनीत॥३५॥कतवेकाजचलाइयतचतुराईकी
चाल॥कहेदेतगुनरावरेसवगुननिरगुनमाल॥३६॥वडीवडीछविघरक
यकीछिगुरीछोरछुटैन॥रहेसुरतरगरगिवहीनहदामहदीनैना॥३७॥
मलसोहैपिकरंगअरुचिहलसोहैसववैन॥वलिसोहैकतकीजियतुये

दरावरेसकोल॥घरेच्चयायेहै॥वेआएलोचनलोल॥६६॥मानदोऊअधिकाई
भरेएकेगोगहला॥१॥कोरूमनानेकोमनेमानो॥ठकिहरा॥१॥६५॥वाहीदिनते
नामिसोमानकलहकोमूल॥भलेपधारेपाउनेहूँगूडरको फूल॥६६॥मोहि
लजावतनिमिषिएहुलसिमिलेसबगात॥भानउदैकीवारलोमाननजा
नोजात॥६७॥हसिहसाइउरलाइउठिकहनरूपोहैबेन॥जकितथकितहे
थकिरहेतकितितिलोछनेना॥६८॥सकुचनिरहिएस्यामसुनिएसकुचैहैबै
ना॥देत्तनचोहैचितकहैनेहनिचोहैनैन॥६९॥चलोचलेहीमानिहैमतोमतै
होआन॥रस्योरावरीसोंहहैभायकभोरनिसान॥७०॥तुमरूठीउतनेमुके
पकेहमारेपाय॥पाथरलागेलोहसोंरूईवीचिजरिजाइ॥७२॥मानदुरावति
सचिनसोंहसिहसिवोलतवैना॥प्रेमपरेषोहियकछुभूरिभरिआवतनेनू॥७
२॥हेकहैनकहाकस्योतोसोनंदकिसोर॥वडवोलीवलिहोतकतवडेद्रगनकेजो
र॥७३॥इतिमानके॥अथसुरथके॥लाजगरवआलसउमगभरेनैन
मुसक्यात॥रातिरमीरतिदेतकहिऔरेप्रभाप्रभाति॥७४॥पतिरतिकीवति
यांकहीसषीसषीमुसक्याइ॥केकैसवेटलाटलीअलीचलीसुषपाइ॥७५॥
कुंजभवनतजिभवनकोचलियेनंदकिसोर॥फूलतकलीगुलावकीच
टकाहटचहुंवोर॥७६॥सुदुतिदुराईनहिदुरेअगटकरतरतिरूप॥छुटेपीक
औरेउठीलालीवोठअनूप॥७७॥वेईगडिगाडेपरीउपस्योहारहियेना॥अ
न्योमोरिमतंगमनमारिगुरेलनमेन॥७८॥परयोजोरविपरीतरतिरूपी
सुरतरणधीर॥करतकुलाहलकिंकिनीमोनगहोमजीर॥७९॥विनतीर
तिविपरीतिकीकरीपरसिपियपाय॥हसिअनबोलैहीहियेउत्तरुदिये
बताइ॥८०॥मेरेपूछतवाततकतवहआवतिवाल॥जगजानीविपरीत
रतिलषिवेंदीपियभाल॥८१॥घामघरीकनिवारियेकलितललितअ
तिपुंज॥जमुनातीरतमालतरुमिलतमालतीपुंज॥८२॥राधाहरिहरिराधि
कावनिआएसंकेत॥दंपतिरतिविपरीतिसुषसहजसुरतहूंलेत॥८३॥रंगीसु
रतरंगपियहियेलगीजगीसवराति॥पेडपेडपेठठ्ठकिकैंऐंठभरीऐंडाति॥८४॥
पटकीढिगकतढांकियतसोभितसुभगसुवेष॥हारदारदिअआकासमेंसोहत
ससिकीरेष॥८५॥सोवतलषिमनमानधरिढिगसोयोप्योआइ॥रहीसुपन
मिलनिमिलिपियहियसोलपटाइ॥८६॥ज्योंज्योंपावकलपटसीत्रियहि
यसोलपटाति॥त्योंत्योंछुईगुलावसेछतियाअतिसियराति॥८७॥पउजे
रहीपतिहिरतवसनरतिकाज॥रहीलपटिदुतिकीछपनिनेकोछुटीनल
ज॥८८॥सकुचीसुरतअरंभहीविछुरीलाजलजाइ॥ढरकिढारढिकढरीभई
ढीठढिठाईआइ॥८९॥सरकिसटकिपियनिकटतेपुलकिकछूतननतोरि॥करय
विलसैवोटकरिजमुहानीमुषमोरि॥९०॥मैयहतोहीमेलषीभक्तिअपरवा

बिहा स
१९

नाकु ॥ बिनाछिनराछाकीरहेतिमहाविषमछविछाक ॥ १७ ॥ फिरिफिरिदूअतिक
हिकहाकह्योसावरेगात ॥ कहाकरतदेषतकहा अलीचलीक्योबात ॥ १८ ॥ रेवरे
मेंमिलतहरिआननकेईसा ॥ आवतआवतकीभईबिधिकीघरीघरीसा ॥ १९ ॥ टरे
ागतेहीटरतदृजीटारटरेना ॥ काह्अाननआनसोनेनालागतनेना ॥ २० ॥ नितप्रत
एकतहीरहतवेसवरनवपुएक ॥ चहियतजुगलकिसोरलषिलोचनजुगलअ
नेक ॥ २१ ॥ मनननधरतमेरोकह्योतूअपनेंहिसयान ॥ २२ ॥ अहेपरनिपरप्रेमकीपरह
थपारनप्रान ॥ २३ ॥ रहीदहेंडीढिगभरीभरीमथनियाबारि ॥ फेरतिकरउलटी
रहनइबिलोवनिहारि ॥ २४ ॥ लइसोहसीसुननकीतजिमुरलीधुनिआन ॥ किये
रहतहेरेनिदिनकानतुकाननकान ॥ २५ ॥ गोरतेऊचेरासिकमनवूडेअहोजा
यहेसदापसुनरानिकेप्रेमपयोधिमगार ॥ २६ ॥ चितुतरसतमिलतनवनत
वसिपरोसकेवास ॥ छातीफाटतजातसुनिटाटीओटउसास ॥ २७ ॥ जालरंध्र
मगअगनकोकछुउजासोपाश ॥ पीठिदियेजगत्योरह्योडीठिझरोषनिलाइ ॥ २८ ॥
सलितसनेहसकोचबसस्वेदकंपमुसक्याति ॥ प्रानपानकरिआपनेपानदियेमे
ानी ॥ २९ ॥ मानकरतबरजतनहोउलटिदिवावतसोह ॥ करीरिसोहीजाहिगीस
हजहसोहीभोह ॥ ३० ॥ जातमरीबिछुरीघरीजलसफरीकीरीति ॥ छिनछिनहो
तिघरीघरीअरीजरीयहप्रीति ॥ ३१ ॥ करतसकुचतनिधरकफिरोरतियोषोरिहु
म्हेना ॥ कहाकरोजोजाथीयेलगेलगोहेनेना ॥ ३२ ॥ दुचितेचितनहलेतिचल
तिहसतिनगुकतिबिचारि ॥ लषतिचित्रपियलषिचितेरहीचित्रलोनारि ॥ ३३ ॥
तियहियमाहलगीचलतिपियनषरेषषरोट ॥ सूषनदेतनिसरसईषोटिषो
टिषतषोटि ॥ ३४ ॥ चितवनिभोरेभाइकीगोरेमुहमुसक्यानि ॥ लागतिलटकि
अलीगरेचितषटकतीदिनआनि ॥ ३५ ॥ इतआवतिउतजातिरलिचलीछसात
कहाथ ॥ चढीहिंडोरेसोरहेलगीउसासनिसाथ ॥ ३६ ॥ छिनुनटरेनीरनपरे

बिहा स
२०

हेनकालबिपाक ॥ छिनछिनराछाकीरहतमहाबिषमछविछाक ॥ ३७ ॥ चख
रनपरयतछिनकबासिनेहनगरयाहचाल ॥ मारूयोफिरिफिरिमारियो
षूनीफिरतषुस्याल ॥ ३८ ॥ द्रूगउरझतटूटतकुटमजुरतचतुरचित्तप्रीति ॥
परतिगाठिदुरजनहियेनिदइनइयहरीति ॥ ३९ ॥ निरदयनेहनयोनिरषिभये
जगतभयभीन ॥ यहनकहूअबलोसुनीमरिमरिजीवेमीन ॥ ४० ॥ नेनलगे
हिलगनिजनुधुरैछुटेहीप्रान ॥ कामनआवतएकहूतेरेसककलसयान ॥ ४१ ॥ मू
डीगुडीलषिलननकीगगनाअगनामाहि ॥ बौरीलोदोरीफिरतछियतछ
बीलीछाहि ॥ ४२ ॥ रहिहैचचलप्रानयेकहिकोनकीअगोट ललनचलन
कीजियधरीकालनमलकीओट ॥ ४३ ॥ चहिनचाहिचितवनिद्रगनिनहि
बोलतिअनष्वाति ॥ ज्योज्योरूपोरूपकरतत्योत्योचितचिकनाति ॥ ४४ ॥
सोवसियेकोनिछ्रहियनीतिनेहपुरनाहि ॥ लगालगीलोइनकरेषी

बि स २५

केसरिकेसरक्योसकेचपाकितकग्रनपा॥गातरूपलषिजातदुरिजातरूपकेस
पा॥१॥नीकोलसतलिलाटपरटीकाजटितजरा॥१॥छविहीमनाननरविमनो
ससिमेडलवसिग्रा॥१॥१४॥लसतसेतसारीटकैसोतरलतरोनाकान॥सनैपम्यो
सुरसरिविमलरविप्रतिविंवविहान॥१४॥वाहिलपैलोहनलगेकोनजुवतिकी
जोति॥जाकेतनकीछाहटिगजोनहछाहसीहोति॥१५॥नैरहतरेस्योसपेरकरी
कतकरियतहगलोल॥लीकनईयहपीककीस्रुतिमनिझलककपोल॥१६॥पिय
सोतिनदेषतदईतुमजुतादिनालाल॥फिरतिडहडहीसवनिमैवहेमरगजीम
ल॥१७॥छलाछवीलेलालकोनवलनेहलहिनारिचाहतिचूमतिलाउर
पहरतिधरतिउतारि॥१८॥घामघरीकविमारियेकलितललितग्रतिपुंज॥
जमुनातीरतमालतरुमिलितमालतीकुंज॥१९॥उनहरकीहसिकेंउतेइन
सोंपीमुसक्या॥इ॥नैनमिलेमनमिलिगयोदोऊमिलवतगाय॥२१॥कहिलाँ
कोनसकेउ॥सोनजुहीमेजा॥इ॥तनकीसहजसुभावनारेतीजोनवता॥२२॥चा
लकीवातेंचलीसुनतसषिनकेटोल॥गोएउलोचनहसतविहसतजातकपोल॥
२३॥डगकुडगातिसीचलिठठकिचितईचलीनिहारि॥लियेजातचितचोरटीवरैगे
टीनारि॥२४॥जोवाकेसनकीदसापेष्योचाहोलाल॥तोवलिनैकविलोकिये
वलिग्रचकाचुपचाल॥२५॥जटितनीलमनिजगमगेसीकसुहाइनाक॥मनै
ग्रलीचंपककलीवसिरसलेतनिसाक॥२६॥लैचुवकीचलिजातउतजितजल
केलिग्रधीर॥कीजतुकेसरिनीरसेतिततितकेसरनीर॥२७॥छिरकेनारिन
वोटहगकरपिचकीजलजोर॥लोचनरंगीलालीभईवियतियलोचनकोर
२८॥लालग्रलोलकलरिकहलपिलविसषीसिहाति॥ग्राजुन्तासैदेईसी
ग्राजिकालिमेदेषियेउरउकसोंहीसाती॥२९॥विलषीडवकोहैंचषनेत्रियल
षिगवनवरा॥३०॥पिउगएवंग्रायोघरेराघीगेरेलगा॥३१॥वेसरिमोतीदुति
जलकपरीग्रधरपरग्राया॥चनोहैपननचतुरापियकोपटपोछ्योजा॥
३१॥गोपहथाइनतेउठेगोरजछाईगैल॥चलिवलिग्रलिग्रभिसारिकेभली
सजोपसैल॥३२॥हसिहसिहेरतिनवलतियमदकेमदउमदाति॥वलकि
वलकिवोलतिवचनललकिललकिलपटाति॥३३॥मिलिचदनवेंदी
रहेगोरेमुषनलषा॥इ॥ज्योज्योमदलालीचढेत्योत्योउघरतिजा॥इ॥३४॥वा
लमवारैसोतिकेसुनुपरनारिविहार॥भोरसग्रनरससगरलीरीजपीग्रनु
कवार॥३५॥दुरतनकुचविचकंचुकीचुपरेसारीसेत॥कविग्रंकनकेग्ररथ
लोप्रगटदिषाईदेत॥३६॥सोनजुहीसीजगमगतग्रंगग्रंगजोवनजो
ति॥सुरंगकसुभीकंचुकीदुरंगदेहदुतिहोति॥३७॥खिलकचिकनईचट
कसौंलफतिसटकलौग्रा॥इ॥नारिसलोनीसावरीनागनिलौडसिजा॥इ॥
३८॥दृगमीचतमृगलोचनीउलटिभयोभुजवाथ॥जानिगईतियना

स स २६

यकोशयमरसलीतथा॥४५७॥पनेकरगहिन्ना पलछितियपरराईला
ला॥नोरासिरीग्रैरैचटीभौरासिरीकीमाल॥४५८॥निसिग्रधियारीनीलपटप
हरिचलीपियगेह॥कहोदुराईक्योदुरैदीपसिषासीदेह॥४५९॥सोहतग्रगु
पायकेग्रनवटजसोजराह॥जितोततोलानुतिसहरिपस्योनरूनिकेपाइ
॥४६०॥जेहँजुगललोइननिरषिकैयमनोविधिमैन॥केलितरूनिदुषदैन
कोकेलितरुनिसुषदैन॥४६१॥कियघाइलचितचाइलागीवजिपाइलतुव
पाइ॥पुनिसुनिधुनिमुषमधुरधुनिक्योनलालललचाइ॥४६२॥नोहरगरज
नाहरगरजवोलसुनायोटेरि॥फसीफौजमेवदिविचहसीसवनितनहे
रि॥४६३॥रविवंदौकरजोरिकैसुनतस्यामकेवैन॥भयेहसौहैसवनकेग्र
तिग्रनषोहैनैन॥४६४॥वडेकहावतग्रापसोगरूवेगोपीनाथ॥तोनदिहौजोरा
विहौराषनलषिमनुसाथ॥४६५॥उवोसरदराकाससीक्योनकरतिचितचैन
मनोमदनमहिपालकोछाहगीरछविदेत॥४६६॥तनभूषनग्रंजनद्रगनि
पगनिमहावरुरंग॥नहिसोभाकोसाजियतकहिताकोसवग्रंग॥४६७॥भोह
उचेग्राचरउलटिमोरिमोरिमुहमोरि॥नीठिनीठिभीतरिगईडीठिडीठिसो
जोरि॥४६८॥देवरफूलहनेजुसिसुउठेहरषिहियफूलि॥हसीकरतिग्रौषदि
सषिनिदेहददोरनिभूलि॥४६९॥वहलाहरहियेलसैसनकीवेदीभालराषति
षेतषरेषरेषरेउरोजनिवाल॥४७०॥भायकउभरौहैभयेकछुकपर्योभरुग्रा
हासीपहराकेमिसहियोनिसदिनहेरतिजाइ॥४७१॥ग्रोगीग्रघेरीसाकरीभै
मटभेरोग्रानि॥परेपिछानेपरसपरदोऊपरसपिछानि॥४७२॥केहिपाई
जियभावतीपियग्रावनकीवात॥फूलीग्रगनिमेफिरेग्रंगनग्रगसमात
॥४७३॥फेवरजीकैवैरतइत्तकितलेतकरोठ॥पषरीगडेगुलावकीपरिहै
गातषरोट॥४७४॥नीचीहीनीचीनिपटदीठिकुहीलौदौरि॥उठठिचैनी
वोदियोमनकुलगम्रकिजोरि॥४७५॥यरत्रियदोषपुराननसुनिपुलकिहसी
महानि॥मिसकरितावीमिश्रहमुहग्राइमुसक्यानि॥४७६॥तलहिहोहीसासिल
ब्योचढिनग्रयावलिवाल॥सवहिनिविनहीससिउदैदीजतग्ररघग्रकाल
॥४७७॥दियोग्ररघनीचेचलोसकट्यानहजाय॥सुचतीहैग्रौरेंतरुनिससि
हिविलोकैग्राइ॥४७८॥निर्करपाटकनराठनीवधीकनकसुभवेष॥सोहत
जनुविजुरीकियेसारदससिपरवेष॥४७९॥सवैसुहाएईलगैसवेसुहाएं
ग्राम॥गोरेमुहवेदीलसैग्ररुपीतासितस्याम॥४८०॥दियोसुप्रीतमलषिन्वच
नबेलतफागुषियाल॥वाठतहीग्रतिपीरसुनिकाटतवनतगुलाल॥४८१॥
मानहुमुहदिषरावनीदुलहनिकरग्रनुराग॥सासुसदनमनललनहूसौ
तिनदियोसुहाग॥४८२॥कनदीवोसोप्योससुरवहुथुरथीजानि॥रूपरहै
वटलगिगयोसवजगजान्योग्रानि॥४८३॥निरषिनवोढानारितनछुटतल

हास २७

न

बिहा स
२८

रिकईलेसा।भौप्यारोप्रीतमप्रियनिसानदुचलतविदेस॥६९॥सघनकुंजघन
घनतिमरअधिकअंधेरीराति॥तउबनदुरिहैस्यामवह्दीपसिषासीकाति
॥७०॥सगतितेपलगैसवेकहेसयानेवैना॥कुटिलवंकभुवसगएकुटिल
वकदुवनैना॥७१॥पजरीकोरगोरेवदनवढीषरीछविलेषु॥लसतिमनोवि
जुरीकियेसारदससिपरवेषु॥७२॥येहैहीमोतीसुगथतेनथगरविनित
काप्नापरिहैंजगतगत्रसतिहसतिलसतिसीना॥७३॥तीजपरवसौति
नसजेमूषनवसनसरीर॥सवेमरगजेमहकरेवहमरगजेचीर॥७४॥ए
वनकछोहरहरवनिसौंरतिविपरीतविलास॥चितईकरिलोचनसत
रसलजसरासहास॥७५॥छुटेचत्तसीचित्त।वनिचितेमईवोरअलसा
प्र॥फिरिउझकतमगनैनिद्गगद्गगनिलगनिपाला॥७६॥भूषनभार
सम्हारिहैक्योंइहितनसुकुमार॥सूधेपाइनधरक्षपतसोभाहीकेभार
॥७७॥मिसदगचीकनभौहैसततरसुभाय॥बरावानिप्रारराकियापिन छिन
धौसतराह॥जदिपनाहिनाहीवदनलगीयरीजकजाति॥तदिपभौहहांसी
भरीहासीयैहराति॥७८॥षीसोनजुहीपिरतिसोनजुहीसेअंग॥दुतिलपट
निपटनीलहकरतवनौयीरंग॥७९॥होछिनपरतिसमानदुतिकनककनकसै
गात॥भूषनकरकसतनलगतपरसिपिछानेजात॥८०॥करतमलिनआ
छीछविहिहरतजुसहजविकास॥अंगरागअंगनिलग्यौज्योंआरसीउ
सास॥८१॥पहिरैभूषनकनकके कहिआवतइहिहेत॥दरपनकेसेमे
रचादेहदिषाइदेत॥८२॥अनरसहूरसपाइरसिकरसीलीपास॥जैसे
साठेकीकठिनगाडोमरीमिठास॥८३॥उरमानसकीअरवसीरटतघटत
छनछन॥अलकतवाहिरभरमनौतियहियकोअनराग॥८४॥सजसेत

बिहा स
२९

पचतेरियापहरतअतिछविहोति॥जलचादरकेदीपज्योंजगमगातितत
नज्योति॥८५॥अपनिसकीवहजगतमेसिसिरसीतकेत्रास॥भागिगरमगाढेग
हीत्रियकुचअचलमवास॥८६॥सुघरसौतिपियवसमुनतदुलहनिदुग
नहुलास॥लषीसषीतनडीठिकरिसगरवसलजसहास॥८७॥लिपननैं
ठिजाकीसवीगहिगहिगरवगरूर॥भएवकेतेजगतकेचतुरचतेरेकूर
॥८८॥हलहाईसवटोलमेसोतिजुरहीसकाय॥सुतौऐचिपियआपतेंकरी
अदोषिलआय॥८९॥पीठिदियेंहीनेकमुरिकरघूघटपटडारि॥भरिगुला
लकीमूठिसौंगईमूठिसीमारि॥९०॥छुटहिमूठिसंगहीछुटलोकल
जकुलचाल॥लगनिदुहुनिकवेसहीचलचितनैनगुलाल॥९१॥जियो
उभाकिझाकतिवदनझुकतिविहसिसतरात॥तिस्योंगुलालछुयीमुठी
झझकावतिप्योजात॥९२॥ज्योंज्योंपुतझटकतिहठतिहसतिनचावति
नैन॥त्योंत्योंनिपटउदारहूफगुवादेतवनेन॥९३॥ज्योंज्योंपावकलपट

सीतियहियसीतलपयश।।सोत्योंघुर्यगुलावकीघतियांअतितिपराश४७।।
नाललालवेदीदियेघुटेवारछविदेत।।गहोराहअतिआहसोजनुससिसर
समेत।।४८।।ललनचलनकीपलनमेंअसुवासलकेआय।।भयोलपायन
सघिनहूअहेहजमुलहाय।।४९।।कंचनतनधनवरनवररहोरंगमिलिरंग
जानीजातसुवासहुकेसरिलागीअंग।।५०।।परेद्रगनिरुठिलाहठीउरउप
जावतित्रास।।दुसहसंकुविषकीकरैजैसेंसोंठिमिठास।।५१।।हैकपरम
यमिलिरहीमिलतनदुतिमुकतालि।।छिनछिनपरीविजघनैलघति
दिवातनआलि।।५२।।छ्वैछिगेसराहियलागिरहकवतरलेत।।किलकत
मुलकितवदनतनपुलकितकितिहेत।।५३।।घलापरोसनिहाथलेछल
करिलैयोपिछान।।पियहिदिषायोलषिविलषिरिसस्चकमुसकान।।
५४।।डीठिपरोसनिईठिहैगरैजुकरहिसयान।।सबैसदेसेकैहिकहेमुसक्यान
हेमान।।५५।।अनककचलतिठठकातिछिनकुभुजनप्रीतमगलडारिचढीअ
टादेपतिछ्यांविज्जुछटासीनारि।।५६।।हरिकालीवेकेमिसनलेगरुमोटि
आयगयोअचानकधीगुरीछातीछैलछिवाय।।५७।।डीठिदेवोलनिहसतप्र
टविलासअपोठा।।त्योंत्योंचलतनपियनयनछाकीछकैनवोठ।।५८।।ला
लतिहारेरूपकीकहोरीअयहकोन।।जासोलागतपलकद्रगलागतपल
पलकोन।।५९।।निपटलजीलीनवलतियवहकिवारुनीसेयात्योंत्योंअति
मीठिलगतत्योंत्योंदीठौरेय।।६०।।चलितललितकासवेदकनकलितअरु
नमुषवैन।।वनविहारथाकीतरुनिषरेथकायेनैन।।६१।।नजकधरनहिय
हरिधरहिनाजककमलावाल।।भजतभारभयभीतह्वैघनचंदनवनमाल
।।६२।।सामोरिनचाइद्रगकरिकाकीसोहाथ।।काठोसीकसकतहियेकाटकर्के
लीमोहाथ।।६३।।मानहुविधितनअछचछविस्वछराषिवेकाज।।द्रगपगपोछन
कोकियेभूषनपाइंदिरराज।।६४।।अरुनवरनतरनीचरनअंगुरीअतिसुकुमा
चुवतिसुरगसीमनोचपिविछियनकेभार।।६५।।प्रीतमद्रगमीचतप्रियापा
निपरसिमुषपाय।।जानिपिछानिअजानलोनैकनहोतजनाय।।६६।।देषोजा
तिवेसियेसाकरलगीकपाट।।कितहूआवतजातभजिकोजानैकिहिवाय
याभवपारावारकोउलंघिपारकोजाय।।तियछविछायाग्राहिनीग्रसेवी
चहीपाय।।६७।।धरीलसतिगोरेगरैधसतिपानकीलीक।।मनोगुलीवधल
लकीलरीलालअतिलीक।।६८।।कुटिलअलकछुटिपरतमुषवढिगौ
इतोउदोत।।वंकवकारीकेरयेंदामुपेयाहोत।।६९।।आरहिनसक्योकसुखै
रसोवसकरिलीनोमार।।भेदिदुसारकियोहियोतनदुतिभेदैसार।।७०।।
रातिदिवसहौसोरहीमाननटिककहराय।।जेतोऔगुनदूटियेगुनेहाथ
परिजाय।।७१।।डाढेगाढेकुचनठिलिकोपियहियठहराय।।उकसोहेहिय
हहर्रसवेसोतिउकसाहि।।७२।।देलग्योठिगमेहपतितनकनेहनिरचोहि।।

विरासत
३० ५१

विलस
३२

समरसीअमकिकैगईअरोषाजापि॥७८॥सुषसोवीतीसवनिसाजनुसोयेध
सोसाथाामकामेलिगयो॥छिनकहाथपरसहीसाथ॥७९॥छप्योछपाकराछित
छयोतमससिहरीनिसम्हारि॥हसातिरसतिचलिससिमुषीमुषतेघूघटटारि॥८
०॥ऊचाइभेकघूवासयोकहतकहैना॥नहिजाचकसुनिसमलोवाहिरनिकसत
वैना॥८१॥फिरिफिरिजपकोवेहगनिफिरिफिरिकहिजमुहाय॥जानिपियागम
नीदवसदीसवसषीउठगया॥८२॥दुषहाइनिचरचाहीत्रानननआननआनना॥८३॥
फिरैरूकादियैकाननकाना॥८४॥दुसहसौतिसालैनहीगनततननाहवियाहाघ
रूपगुनकोगरवाफिरतअछेहउछाह॥८५॥औरसबैहरषीफिरतिगावति
भईउछाह॥तहीवहुविलषीफिरतिकयोदेवरकेब्याह॥८६॥वालछवीलीत्रि
यनिमेवैठीआपछपाइ॥अरगटहूपानूससीपरगटहोइलषाइ॥८७॥सथैरीयै
नेरीदईकोरूप्रकृतिनजाय॥नैनु भरेहियेसाषि नेरूषीयेलषाइ॥८८॥ना
चेदेसीवीकरैतितेछवीलेछैल॥फिरिफिरिभलिवहगहैपियककरीलीगेल
॥८९॥नमोहनमनगडिरहीगाढीगडनिगुवालि॥उटातिसदानटसालजोंसोतिन
केउरसाल॥९०॥करमुदरीकीआरसीप्रतिविंवितप्योपाय॥पीठिदियेनिधर
कलषेइकटककडीठिलगाइ॥९१॥भाईलालविलोकियेजियकीजीवनिमू
लि॥रहीभोनकेकोनमैसोनजुहीसीफूलि॥९२॥नेकोउहिनजुदीकरीहरषिजुदीतु
मलाल॥उरतेवासछुट्यौनहीवासछुटेहीमाल॥९३॥विहसिवुलाइविलोकिय
तप्रौढतियारसघूमि॥पुलकिपसीजतकोप्रियचूम्योहैमुहचूमि॥९४॥सुनि
पगधुनिचितईइतैनातिदियेहीपीठि॥चकीझुकीसकुचीडरीहसीलजीली
डीठि॥९५॥हठिहितुकरिप्रीतमलियोकियोजुसोतिसिगारु॥अपनेकरमोतिन
गुह्योभयोहराहरहारु॥९६॥मिलिचलिमिलिमिलिमिलिचलतआंगनअथ
योभानु॥भयोमहूरतभोरकोपोरिहिप्रथममिलानु॥९७॥पचरगवेदीदेष
रीउठेहेमगीमुषजोति॥परिरैचीरचिनौटियाचटकवचौगुनीहोति॥९८॥नभला
लीचालीनिसाचटकालीधुनिकीन॥रतिपालीआलीअनतआएवनमालीन
॥९९॥नाकमोरिनाहीकरैनारिनिहोरैलेइ॥छुवततवोठपियआगुरिनविरीवदनप्यो
देयो॥१००॥गोरेपंककछुकछुरहेकरपसीजिलपटाइ॥लीनेमुंहीगुलालकीघ
वतजुठीहेजाय॥१०१॥पियमनरुचिहूवोकठिनतनरुचिहोतसिगारु॥लाषक
रोआषिनवटेवटेवढायेवार॥१०२॥मैमिसहस्योजुयेसमुझिमुहचूम्योढि
गजाइ॥हस्योषिस्यानीगलगह्योरह्योगरैलपटाइ॥१०३॥वासटपयातसीससि
मुषीमुषघूघटपटढाकि॥पावससरसीअमकिकैगईओझकाझाकि॥१०४॥
बुधिअनमानप्रमानश्रुतिकियेनीठिठहराई॥सुछिमकटिपरब्रह्मलगति
अलषलषीनहिजाइ॥१०५॥वहकीनिहहिवुलायनोकवहवीरविनासवने
नवडीसवीलहचीलचैसुवामासा॥१०६॥कियोसयानीसषिनसोनहिसयान

विहा स
३५
34

वहमूलाहुरैदुराईफूललेक्योपियआगमफूल॥७३॥आयोमीतविदेसतेंकाहू
कह्योपुकारि॥सुनिहुलसीविहसीहसीदेउदुहुनिनिहारि॥७४॥ज्योंकरतेंचुट
कीचलेज्योंचुटकीलेतार॥ छविसोगतिसोलेचलेंतिचातुरकातनवारि॥७६॥
लगीअलीअलगीसुरतिविधुजकरीकटिछीन॥करेमनोवेईकरतकुचनित
ककटिछीन॥७७॥मुहपषारिमुडहरूभिजैसजलजलछिरकाइ॥मोरउचे
घटेनिचेनातिसरोवरन्हाइ॥७८॥लसेमुरासाप्रियश्रवनयोमुकताछविपा
इ॥मानहुपरसकपोलकैरहेस्वेदकनछाइ॥७९॥मिलिपरछाहीजोन्हसौरहे
दुहुनकेगात॥हरिराधाइकसाथहीचलेगलीमैंजात॥८०॥छप्योछबीलोमु
हलसेनीलेअंचलचीर॥मनोकलानिधिझिलमिलेकालिंदीकेनीर॥८१॥
औरेगतिऔरैवचनभएवदनरगऔर॥घोसकतैंपियचितचटीकरे
चटौहेंत्यौरु॥८२॥वेदीभालतमोरमुषसीससिलसिलेवार॥दृगआ
जेराजेषरीयहईसहजसिंगार॥८३॥अगअंगप्रतिविंवपरदर्पनसोसवगात॥
दुहरेतिहरेचौहरेभूषनजानेजात॥८४॥मोहिभरोसोरीझिहैउझकिझांकिइक
वार॥रूपरिझावनहारवहयेनैनारिझवार॥८५॥जदपिलौंगललितौतुअत
नपहरियकआंक॥सदासंकवढियेरहतिरहतचढीसीनाक॥८६॥वरजेदूनै
हठचढेनासकुचैनसकाइ॥टूटैनकटिदुमचीमचकिलचकिलचकिविचिविचि
जाय॥८७॥करसमेटिकचभुजउलटिषयेसीसपटुडारि॥काकोमननबांधै
नयोजूराबांधनवारि॥८८॥सघनकुंजछायेसुषदसीतलसुरभिसमीर॥
मनुह्वैजातअजौवहवाजमुनाकेतीर॥८९॥भालललालवेंदीललनआषत
रहेविराजि॥इंदुकलारविमेंवसीमनौराहभयभाजि॥९०॥अगअंगछविकी
झपटउपटतिआयअछेह॥षरीपातरीसीतऊलगेभरीसीदेह॥९१॥वि
हसतिसकुचतिसीदियेंकुचआंचरविचवांह॥भीजेपटतटकोचलीन्हा
सरोवरमांहि॥९२॥धरनवाससुकुमारतासवविधिरहीसमाइ॥पषुरीलगी
गुलावकीगातनजानीजाइ॥९३॥पेंचनलषियेपहरियेकंचनसेतनवाल॥
कुम्हलानीजानीपरतितनचंपककीमाल॥९४॥मुहधोवतिएडीघसति
हसतिअनगवतितीर॥धसतिनइंदीवरनयनिकालिंदीकेनीर॥९५॥पहरे
भ्रूलिनधरेजिनतूलेहिउतारि॥नीकेहीसीकोछियेऐसेंहीरहिनारि॥९६॥
दुरतिनकिसकुचकोरहचिकनतगोलभुजमूलाभनलुटिगोलोचनचढतचे
टतअवेफूल॥९७॥हाइपटरिपटदिटकियेवेदीमिसपरनाम॥दृगचलाय
घरकौचलीविदाकियेघनस्याम॥९८॥करउठायघूघटकरतउसरतिप
टगुझरौटा॥सुषमोटैलूटीललनलषिललनाकीलोट॥९९॥वामाभामाका
मिनीकहिवोलोप्रानेस॥प्यारीकहतषिसातनहिपावसचलतविदेस॥१००॥
लियगहरूयेतोकहापावसकेंअभिसार॥जानिपरैगीदछियौदामिनि

आमिलजोरा॥धटिचढितैंवढिघटिरकामकरीऔरकीऔरा॥५५॥अनीवडी
उमगीलषीअसिवाहकभटभए॥मंगलकरिमान्यौहियौभौमुहमंगलरूप॥५६
रूमतिमानैमुक्तिकौकियेकपटचितकोटि॥जोगुनहीतौराषियेआषिनमा
अगोटि॥५७॥बालवेलिसषनलगीइहिरूषैरूषघाम॥फेरिडहडहीकीजिये
सुरससींचिघनस्याम॥५८॥त्रियतिथितरुनकिसोरवयपुन्यकालसमदो
न॥कोनहुपुन्यनपाइयेवैसंधिसंक्रोसमतौन॥५९॥कैहसहबातनि
गेथाकीमेदजरा॥हठगढढिठवैचालिजेलीजैसुरगलगाय॥६०॥नहली
गरवनकीजियेसमयसुहागनिपाय॥जियकीजीवनिजेठमैलौमालनछा
हसुहाय॥६१॥चुनरीस्यामसतारनभमुषससिकीउनहारि॥नेहदबावत
नींदलौनिरषिनिसासीनारि॥६२॥गोरीछिगुरीअरुनप्रभछलास्यामध

वेल स
३९

विदेहकहतमुकतिरतिपलकयहनैननिवैनीसेत॥६३॥रनितभृंगघंटा
वलीझरतदानमधुनीर॥मदमदआवतचल्योकुंजरकुंजसमीर॥६४॥रहिरी
कीकैपोहसुनलिआधिकरातिपधारि॥रहतितापसवघोसकोउरलगि
अरीवयारि॥६५॥चुवतस्वेदमकरंदकनतरतरविरमा॥६६॥आवतदछिनदे
सतेथक्योवटोहीवाह॥६७॥कोलवतदूतीविनावनेननऔरउपाय॥फिरिवा
कोकाटेवनैयाकेप्रेमलराह॥६८॥लपटीपुहपपरागपरसनीस्वेदमक
रा॥आवतनारिनवोढज्योंचलतिवाइगतिमंद॥६९॥बलवटइवलकरिथ
केकटैनकुवतकुठार॥आलवालउरझालरीपरीप्रेमतरुडार॥६९॥कर
नुजातकेलीकठिनैवठिरसिसरितासोतु॥आलवालउरप्रेमतरुतितेतो
तीडिढहोत॥७०॥लषिदौरतिपियकरकटकवासुछुडावतकाजावरुनी
वनगारेद्रगनिरहीगूढौकरिलाज॥७१॥छनघोरामिठिगोहराषिचलीव
हुदिसिरास॥कियोसुच्चैनोआयजगसरदसूरनरना॥७२॥मनऊसरोसा

सुदर

करवरनद्रगवंजनमुषचंदाससमैआइसरदकाहिनकरहिअन॥७३॥आ
कल्लानेयेकतरहैअभ्रमहिपरवनवाघ॥जगततपोवनसोकियोदीरघदा
रघदाघनिदाघ॥७४॥धुरवापावसकेउठेधुवाधरनिचहुकोद॥जारतआव
तजगतकोपावसप्रथमपयोध॥७५॥नदिनसीससावितभईलुटीसुप
कीमोय॥चुपुनकरैचारीकरतिसारीपरीसरोय॥७६॥रुकोसाकरैकुंजम
गकरतझाझझुकरात॥मंदमदमारुततुरगषूदनआवतजात॥७७॥लपे
सुमनहैहैसफलआतपरोसुनिवारि॥वारीवारीआपनीसीचसुहृदालन
रि॥७८॥वसिसकोचदसवदनवसिसाँचदिषावतिवाल॥सियज्योंसोध
तितियतनहिलगनिअगनिकीज्वाल॥८०॥नैकनमुरसीविरहझरने
हलताकुम्हलाति॥छिनछिनरोतिहरीभरीअलारतिजाति॥८१॥उठिव
रतवाधीअटनिचढिसैरतिनराकाति॥इतेउतेचितदुहुनिकेनटज्योंआवे
तजाता॥८२॥इतिअसमेनाइके॥अथअन्योक्तिके॥सीतलतारसुगध

विहा स
८०

कौ।मिटैनमरिमामरापीनसवारेज्योंतज्योंसोराजानिकपए।८३ जेतीभ
पतिनरूपनघरतेतीसमतिजोर वटतजातज्योंज्योंउरजत्योंत्योंरोगन।ठार
८४।विरहविथाजलपरसविनवसियतमोहियताल कछुजानतजल
थंभविधिजरजोधनलौलाल ८५ सनसुखोवीत्योवन्यौकपेलइउप।
हरीहरीअरहरिअजोधरिधरहरजियनाहि।८६।फिरिफिरिविलखी
मतिफिरिफिरिलेतिउसासासाईसिरकचसेतल विवीत्योचुनतकपास
८७।पाइतरुनकुचउच्चपरचिरमठगोसवगावा छुटेठौरहिरहेवहैजुवे
बोलछविनाउ।८८।सरसकुसुममडरातअलिनझुकिझपटिलपटात
दरसतअतिसुकुमारतनपरसतज्योंनपत्यात।।८९।।जिनदिनदेखेवे
सुमगईसुवीतिवहार।।अववअलिरहीगुलावमेअपतकटीलीडार।।९०।।जिन
मजलधिजीवनविमलतोजलआघअपार।।नहेगुनीहैगरपरेभलेमु
कताहार।।९१।।उच्चउचपदलालवरहतगरेपरेहहार।।गहैननैकौगुनग
रवषसैसचैसंसार।।९२।।धनिवहहैजुलषोजरोतज्योंनगनउपहुं।।तुम
भागनपरवउवोनडोअपरनचढा।।९३।।विषमविषादिककीत्रषाजदिप
नीरनिसोधा।।अनितअपारअगाधजलमारहमुष्पपयोधि।।९४।।लाल
सलौनेअरुनहेअतिसनेहरसपागि।।तनककचाईदेतदुषसूरनलौंमुखअ
गि।।९५।।कुठगकोपनरलीकरतिजुवतिहोतिजगजोति।।मावसगरदनवात
यरुवदनहीरंगहोति।।९६।।कोकहिसकैवडेनसोलषैवडीयोभूल।।दीनेदई
गुलावकीइनडारनवेफूल।।९७।।दिनदसआदरपायकैकरिलैआपवपान
जोलगिकागसराधपषतोलगितुवसनमान।।९८।।मरतप्यासपिज
रापस्योसुवासमैकेफेर।।आदरकरिकरिटेरियतुवायसवलिकीवेरा।।९
मउच्चटायेंहीरहेपरेपीठिकवभार।।रहैगरेपरराषियेतऊहियेपरहार
१००।।अयहआसाअटक्योरहेअलिगुलावकेमूल।।हहैफेरिवसंतरितियं
नडारनवेफूल।।१०१।।वसेनवेनागरयहाजिनआदरतुअआव।।फूल्योअ
नफूल्योभलोगवईगावगुलाव।।१०२।।चल्योजाउयहाकोकरतहाथिन
केव्योपार।।नहिजानतयहिपुरवसेधोवीओटकुम्हार।।१०३।।जाकेएक
अनेकहुजगविवसायनकोइ।।सोनिदाघफूलेफलेआककडहडहोइ।।
शनिनहिपावसरतिराजयहनहितरवरमतिभूल।।विनाअपतनाहि
पाइहैवेनवदलफलफूल।।१०५।।प्रभुलटवालोकरगहेनिगुनीगुनलं
यगइवहैगुनीकरतेंछुटेंनिगुनीयोंह्वैजाय।।१०६।।पटुपाखेभषकाक
रिसफरपरेइसंग।।सुषीपरेवापहुमिमेतहीएकविहंग।।१०७।।करलैसंघि
सराहिकेसवैरहेगहिमोन।।गंधीअंधगुलावकोगवईगाहककौन।।
दिष्टकनघाडतघंटतहीसजननेहगंभीर।।फीकोपरैनवरुघटैरंग्यो
चोलरंगचीर।।राधाकोछूस्योजगजालपरकतकुरंगअकुलात।।ज्योंज्यों

विहा०स०
८१

सुरजीभज्योन्चहैत्योत्योउरअतजाता५४॥घनतहरख्योहियेचरियत
नेयपुजाय॥समअपरेगीपीछिपरपरतपसुतिकेपा।६॥५१॥इतिग्रन्थो॥
के॥अथप्रस्थायककै॥नवीनाहकवितरससरसरागरतिरंग॥अनरहे
बहेतिरेजेनरहेसबअंगा॥५२॥केसेछोटेनरनतेसरतबडेनकेकाम॥मढौ
दमौमोजातक्योंसोचरेकेचाम॥५३॥वेठिरहीअतिसघनवनपैठिसही
हियमाह॥देषिदुपहरीजेठकीछाहैंचाहतिछाह॥५४॥घरघरडोलतहे
नउअतिदीनतादिषाइ॥दियेंलोभचसमाचषनिलघुपुनिवडौलषाइ
॥५५॥आवतजातनजानियेतेजहितजिनियरान॥घरहजवाईलौघट्यो
षरोपूसदिनमान॥५६॥वडेनहूजतगुननविनविरदवडाईपाइ॥कहत
धतूरेसौंकनकगहनोगढ्योनजाई॥५७॥कनककनकतेसोगुनोमादकता
अधिका॥वहषायेंवोरातहैयापायेंवोराय॥५८॥संगतिसुमतिनपाइ
परेकुमतिकेधंध॥राषोमेलिकपूरमेहींगनहोइसुगंध॥५९॥जोन्हनहीयत
नमुवहकियेजुजगतनिकेत॥होतउदोससिकोभयेमानहुससिहरसेत
॥६०॥जातजातमेंहोतहेज्योंचितमेंसंतोष॥होतहोतजोहोयतोहोइघरी
मेंमोष॥६१॥सवेहसतकरतालदेनागरताकेनाव॥गयोगरवगुनकोव
सतसवैगमेलेगाम॥६२॥वुहकिवडाईआपनीकतराचतमतिमूल॥
विनमधुमधुकरकेहियेगडैनगडहरफूल॥६३॥स्वारथसुकृतनश्रम
मवृथादेषिविहंगविचारि॥वाजपरायेपानिपरतूपछीजनिमारि॥६४॥
गढरचनावरनीअलकचितवनिभोहकमान॥आघुवकाईहीचढैतरु
नितुरंगमतान॥६५॥नरकीअरनरनीरकीगतियेकैकरिजोइ॥ज्योंज्यों
नीचौह्वैचलेत्योंत्योंऊंचोहोइ॥६६॥कोटिजतनकोउकरेपरेनप्र
कृतिहिवीच॥नलवलजलऊंचोचढेअंतनीचकोनीच॥६७॥अपदत
वढतसंपतिसलिलमनसरोजवढिजाइ॥घटतघटतपुनाघटेवरस
मूलकुम्हलाइ॥६८॥गुनीगुनीसवकोकहैनिगुनीनहोता॥सुन्योकहुँतरुअर
ककोअरकसमानउदोत॥६९॥दुसहदुराजप्रजानकोक्योंनवढेदुषदुंद॥अ
धिकअंधेरोजगकरेमिलिमावसरविचंद॥७०॥सवेवुराईजासमनताहि
कोसनमान॥भलोभलोकहिछाडियेषोटेग्रहजपदान॥७१॥प्यासोदुपहरजे
ठकोजियोमतीरनसोधि॥अमितअपारअगाधिजलमारयुमूढपयोधि
॥७२॥जोचाहेचटकनघटेमैलोहोइनमित्त॥रजराजसनछुवाइनेहचि
कनेचित्त॥७३॥अतिअगाधअतिओथरेनदीकूपजलवाइ॥सोताकोसा
गरजहांताकीप्यासवुझाइ॥७४॥कहैयहैश्रुतिसम्रत्येयहैसयानेलोगती
रवावतनिवलकहराजापातकरोग॥७५॥जोसिरधरिमहिमामही[illegible]
तुराजाराइ॥प्रगटितजडताआपनीमुकटजुपहरतपाइ॥७६॥समैसमे[illegible]

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दरसवेरूपकुरूपनको॥मनकीरुचिजेती॥जितेतितते तीरुचिहो॥३७५॥कहै
भीजेचहलैपरेवडेवहेहजार॥कितेनऔगुनजगकरेधनैनचढतीवार॥३७
मीतननीचगलीतहैक्योधरियेधनजोरि॥पायेपरखेजोजुरैतोजोरिये
करोरि॥६७॥वहुधनलेअसानकरिपारोदेतसराहि॥वैस्यवधहसिभेदसोर
हीनाहनुघचाहि॥६८॥मीचरियेहुलसतरहत॥लियेगेदकौपात॥ज्यौज्यौ
माथेमारियेत्यौत्यौऊंचौहोत॥६९॥ज्यौज्यौवृढतविभावरीत्यौत्यौवढत
अनंत॥वोकवोकसवलोकसुषकोकसोकहेमंत॥७०॥कियोजगतसव
कामवसजीतेजितेअजेह॥कुसमसरासरिकैरधनुषकरअगहनगहन
देह॥७१॥सुभरभस्योअवगुननिसोप्रचयोकपटकुचाल॥केसोतरोरुरि
योदरकतनाहिनलाल॥७२॥सुतपितुमारकजोगलषिभयोभयसु
नसोग॥फिरिहियहुलस्योजानसीउपज्योजारजजोग॥७३॥छोटवडेन
हैसकेलगेसतरहैगैन॥दीरघहोहिनकैसहूंफारिनिहारैनैन॥७४॥वरीपरे
सोकोकरैतुहीविलोकिविचारि॥किहिनरकिहिसररापियेषरेवढपरवारि॥७
भवरीअनभवरीभरैकरैकोटिवकवाद॥अपनीअपनीभांतिकोमिटैनसह
जसवाद॥७६॥जियतनजीयकीजानियेहठहीसोज्योलेह॥कौनचालयह
प्रियनकीगयेजीवजिवदेह॥७७॥भलीवुरीजैसीपरीवानिनताकीजाइ॥७८
मनपियेसचकोरवहवरअगारचवाइ॥७९॥वुरोनकोऊकहिसकैवडेमित्र
कीकानि॥भलोभलोसवकहिउठेधुवाअगरकोजानि॥८०॥अपनेअगुनपा
इयेउपकारिजसुलेइ॥घरहीकेराथीचवैटेकमसालथदेइ॥८१॥सरवरकी
छातीफटीऔरकछदुषपाइ॥पारिदेषिपंथीपथकेनीरहीनफिरिजाइ॥८२॥
दुषीसुषीदिनकाटियेघामवारहुसोइ॥छाहनताकीविरमियेपीठपातवोहोइ॥८३॥५५॥
इतिविहारीसतसईसपूरनसुरवम्लोकसंख्या॥६५०॥पोथीसुखदेवजीरस

॥श्रीगणेशायनमः॥अथबिहारीदासकृतसतसैयादोहालिष्यते
दोहा॥मेरीभवबाधाहरौ॥राधानागरिसोइ॥जातनकीझांईपरे
स्यामहरितदुतिहोइ॥१॥अपनेअंगकेजानिकैं॥जोवननृपतिप्र
वीन॥स्तनमननैननितंवकौ॥वडौइजाफाकीन॥२॥अरतेटरत
नवरपरे॥दईमरकमनुमैन॥होडाहोडीवढिचले॥चितुचितुरा
ईनैन॥३॥औरेवोपकनीनकनि॥गनीघनीसिरताज॥मनौध
नीकेनेहकी॥वनीछनीपटलाज॥४॥सनिकजलचषिफषल
गन॥उपज्यौसुदिनजुनेह॥क्यौंनन्नृपतिकैभोगवै॥लहिसुदे
ससवदेह॥५॥सालतिहैनटसालसी॥क्यौंहूंनिकसतिन
हि॥मनमथनेजानोकसी॥षुभीषुभीजीयमांहि॥६॥जुवति
जोन्हमेमिलिगई॥नेकनहोतलषाइ॥सौंधेकेडोरैलगी॥अलीच
लीसंगजाइ॥७॥अरीषरीसटपटपरी॥विधुआधेमगहेरि॥संग
लगेमधुपनलई॥भागुनगलीअधेरि॥८॥प्रगटभयेदुजराजकु
लसुवससवसेहूंआय॥मेरेहरौकलेससव॥केसोकेसवराइ
॥९॥होरीझीलषिरीषिहो॥छविविहिछवीलेलाल॥सोनजुहीस
होदतिदुति॥मिलतमालतीमाल॥१०॥वहकेसवजीयकीक
हत॥गोरकुगोरलषेन॥छिनुऔरैछिनऔरसी॥येछविछाकेनै
न॥११॥नीकादईअनाकनी॥फीकीपरीगुहारि॥तज्यौमनोता
रनविरदु॥वारकवारनितारि॥१२॥फिरिफिरिचितुउतहीरह
त॥टुटीलाजकीलाव॥अंगअंगछविझोरमैं॥भयौभौरकीना
व॥१३॥चितईललचौहेंचषनु॥डटिघुंघटपटमाह॥छलसौचली
छुवाइकैं॥छिनुकछबीलीछांह॥१४॥जोगजुगतिसीषयेसु
वै॥मनैमहामुनिमैन॥चाहतप्रियअद्वैतता॥सेवतकांनानुनै
न॥१५॥षरीपातरीकांनकी॥कौंनवहाउवांनि॥आककलीन
रलीकरै॥अलीअलीजीयजांनि॥१६॥पायविछुरनकौदुसह
दुसु॥हरषजातप्योसार॥दुरजोधनलौदेषियतु॥तजतप्रांण
इहवार॥१७॥जानैपटमैफलमली॥फलकतवोपअपार॥सुरत
रकीमासिंधुमैं॥लसीसपलवडार॥१८॥डारेंगेडीगाडगहिनैनव
टोहीमारि॥चिलकचौंधमैरूपठग॥हांसिफांसीडारि॥१९॥कानै
कोरिकजतन॥अबकहिकाटैकौनु॥भोमनमोहनरूपमि
लि॥पानीमैकौलोंनु॥२०॥लग्योसमनुव्हैहैसुफल॥आतपरो
सुनिवारि॥वारीवारीअपनी॥सीचिसुहृदरतवारि॥२१॥अजो
तर्योनाइरह्यो॥श्रुतिसेवतइकरंग॥नाकवासबेसरिलह्यौ॥वसि

छिनलमैं मोकहिदीनो ईछि डनी कैलागनलगी: ह्री ११

मुकतनकसंगा।८४।जमकारमुहंतरहरिपसौ।ईहिधरहरिचि
तुलाउ।विपैयैंत्रिषापरहरिअजौं।नरहरिकेगुनगाउ।।२४।।पल
नपीकअंजनअधरधरैमहाउरलाल।आजिमिलेसुभलीक
रीभलेवनेहौलाल।।८५।।लाजगरवआलसउमग।।भरेनैनमु
सकात।।रातिरमीरतिदेतकहि।औरैंप्रभाप्रभात।।८६।।पतिरति
कीबतियांकहीसषीलषीमुसकाय।।कैकैसबैटलाटली।।अ
लीचलीसुषपाय।।८७।।तोपरवारौंउरवसीसुनिराधिकासुजा
न।।तूमोहनकेउरवसीह्वैउरबसीसमान।।८८।।कुचगिरिच
ढिअतिथकितह्वै।चलीडाठिमुषचाउ।।फिरिनटरीपरिएरही।।प
रिचिबुककीगाउ।।८९।।बेधककअनीयारेनयन।।बेधतकरिनन
षेधु।।बरवटबेधतमोहियौ।।तौनासाकोबेधु।।९०।।लौनेमुहदि
येदिवौनांदीठिछुए।।सबबसबहीलौंसमुहातिछिनुचलीसब
नुदेपीठि।।बाहीलौंगहरातिवहाकविलनुमलोदीठि।।९१।।चित
वनिरूषेहगनुकी।हासीविनुमुसकाति।।मांनजनायोमानन
जोनलियोपियजानि।।९२।।कौननमांतिरहिहैविरदु।।अवदेषि
वीमुरारि।।बीषेमोसोंआईकरिपीधैगांधहितारि।।९३।।कहत
नटतरीझतषिजत।।मिलतषिलतलजियात।।भरेभौननमेंकर
तहैंनैननुहांसबबात।।९४।।वाहीकोचितचटपटी।।धरतअट
पटेपाइ।।लपटबुझावतबारकी।।कपटभरेउरआइ।।९५।।लषिगु
रजनविचकमलसों।।सीसछुवायोस्याम।।हरिसनमुषकरिआर
सी।।हियेलगाईबाम।।९६।।पायमहाउरदैनकों।।नाइनबैठीआ
इ।।फिरिफिरिजांनिमहाउरी।।एडीमीडतजाइ।।९७।।तौहीनिरमो
हियेहैसुजान।।अनआएआवैनहीं।।आयेआवतआन।।९८।।नि
रूनैनननुकोकछु।।उपजीबडीबलाइ।।नीरभरेनीतिप्रतिरहै
तऊनप्यासबुझाइ।।९९।।नहीपरागुनहीमधुरमधु।।नहीविका
सुइहकाल।।अलीकलीहींसोबध्यो।।आगेकौनहवाल।।१००।।
लालतुम्हारेविरहकी।।आगिनिअपनुअपार।।सरसैबरसैनी
रहूंफेरहूमिटैनझार।।धवदिहदुलहियाकीबटेज्योंज्योंजो
वनजोति।।त्योंत्योंलषिसौतेसबै।।वदनमलिनदुतिहोति।।
।।सोरठा।।धयामंगलविंदुसुरंगुमुषससिकेसरिआडगुरु।।के
नारीलहिसंगारसमैंकियलोचनजगउ।।धउ।।दोहा।।जगतज
नायोजिहिसिकलसोहरिजान्योनाहि।।ज्योंआषिनुसबदेषि

पै आंषिन देषी जाहिं ॥४४॥ पियतिय हसि कै कह्यौ लषे दीठि नौं
दीन ॥ चंदमुषी मुष चंद तें भलौ चंद सम कौन ॥४५॥ कौं हर
सी पदीनुकी ॥ लाली देषि सुभाइ ॥ पाइ महाउर देन कौं आप न
ई बिपाइ ॥४६॥ मिलन निसि षयें अलि निलौ चतुर अहेरी मार कौ
नन चारी नैन मृग ॥ नागर नरनु सिकार ॥४७॥ रस सिंगार मंज
न कीए ॥ कंजन भंजन दैन ॥ अंजन रंजन हू बिना षंजन गंज
न नैन ॥४८॥ साजे मोहन मोह सौं मोही करत कुचैन ॥ कह
करै उलटे परे टौने लौने नैन ॥४९॥ या कै उर औरै कछू ल
गी बिरह की लाइ ॥ पजरै नीर गुलाब कैं पीय की बात बुझा
इ ॥५०॥ कहा लेहूगे षेल पै तजे अटपटी बात ॥ नैक हंसो
ही है भई सौंहे सोहै षात ॥५१॥ सारी डारी नील की ओट अचूक चु
केन ॥ मो मनु मृगु कर बर गहैं ॥ अहे अहेरी नैन ॥५२॥ दर
घसा सन लें कुदुष सुष साय हि न भूलि ॥ दई दई क्यौं करत है
दई दई सकबूलि ॥५३॥ या अनुरागी चित की गति समुझै न
हीं कोई ज्यौं ज्यौं बूड़ै स्याम रंग त्यौं त्यौं उजल होइ ॥५४॥ ता हम
बदनु उघारि दृग सुफल करो सब कोइ ॥ राज सरोजन कै
परे हंसी ससी होइ ॥५५॥ हो मति सुष करि कामना तुमहि
मिलन की लाल ॥ ज्वालमुषी सी जरत लषि लगनि अगनि
की ज्वाल ॥५६॥ सायक सम मायक नयन रंगे त्रिबिध रंग गा
त ॥ झषौ बिलषि जल जात दुरि लषि जलजात लजात ॥५७॥
मारी डरी कि टरी बिथा ॥ कहा षरी चलि जाहि ॥ रही कराहि
कराहि अति अब मुष आहि न आहि ॥५८॥ कहा भयो जो
बीछुरे मो मन तो मन साथ ॥ उडी जाउ कित हूं तऊ गुडी उ
डाइक हाथ ॥५९॥ लषी लौने लोइननु कौ कोइन होय न आ
जु ॥ कौं न गरीब निवाजिबो कित तूठ्यौ रतिराजु ॥६०॥ सी त
लता रु सुवास कौ घटै न महिमा मूरु ॥ पीनस वारै ज्यौं तज्यौ
सोरा जानि कपूरु ॥६१॥ कागद पर लिषत न बनै कहत स
नेस लजात ॥ कहि है सब तेरो हियौ मेरे जीय की बात ॥६२॥
जब जब वै सुधि कीजिये ॥ तब सब ही सुधि जाइ ॥ आंषिनु
आंषि लगी रहै आंषौ लागी नाहि ॥६३॥ बधु जनये को दिन
को कौतार्यौ रघुराइ ॥ रूठे रूठे फिरत है छूटे बिरद कहाय
॥६४॥ कौन सुनै कासौं कहौं सुरति बिसारी नाह ॥ बदाबदी

कहत न देवर की कुबत कुलतिय कलह डराय। पंजरगत मं
जार ढिग सुक ज्यौं सुकत जाय॥६९२॥ कुंज भवन तजि भवन कौं
चलिये नंदकिसोर। फूलत कली गुलाब की चटकाहट चहुं
ओर॥६९३॥ औरै भांति भये बये चौसर चंदनु चंदु। पति बिनु अति
पारतु बिपति मारतु मारतु मंदु॥६९४॥ कोऊ कोरिक संग्रहौ
कोऊ लाख हजार। मो संपति जदुपति सदा बिपति बिदारण
हार॥६९५॥ चलन न पावत निगम मगु जग उपज्यौ अति त्रासु
कुच उतंग गिरिवर गह्यौ मैना मैन मवासु॥६९६॥ त्रिवली ना
भि दिखाइ करि सिर ढकि सकुचि समांहि। अली गली की ओ
ट कै चली भली बिधि चाहि॥६९७॥ देखत बुरै कपूर ज्यौं उपै जा
इ जिन लाल। छिन छिन जाति परी खरी छीन छबीली बाल
॥६९८॥ हसि ऊतारि हीय तै दई तुम जु तिहिं दिन लाल। राषति
प्राण कपूर ज्यौं वहै चुहटनी माल॥६९९॥ दै ज सुधा दाधित क
ला। वह लषि दीठि लगाइ॥ मनो अगास अगस्तियो॥ पकै कं
लील षाइ॥७०१॥ गदराने तन गोरटी ऐपन आड लिलार। हू
ठ्यौ दै इठलाइ दृग करै गवारि सुमार॥७०२॥ तंत्री नाद कवित र
स सरस राग रति रंग। अनबूडे बूडे तरे जे बूडे सब अंग॥७०३॥
सहज सचिक्कन स्यांम रुचि सुचि सुगंध सुकुमार। गनतु न
मनु पथु अपथु लषि बिथुरे सुथरे बार॥७०४॥ मुंदति दुराई
दुरति न हरी प्रगट करत रति रूप। छुटै पीक औरै उगी लाली
ओंठ अनूप॥७०५॥ वेई गडि गाडै परी उपट्यौ हारु हियेन। आन्यौ
मोरि मतंग मनु मारि गुरेरनु मैन॥७०६॥ निकनु कुरसी बिरह
फर। नेहलता कुम्हिलात। नित नित होत हरी हरी खरी फ
लरति जात॥७०७॥ हिरि हिडोरे गगन तें परा परी सी टूटि। धरी
धाय पीय बिच ही करी खरी रसलूटि॥७०८॥ नैंक हसौंहीं बांनि
तजि लष्यौ परतु मुषु दीठि। चौका चमकनि चौंध मैं परत चौं
धसी दीठि॥७०९॥ मकराकृत गोपाल कैं सोहत कुंडल कांन॥ मनो
धस्यौ यह धरि समर ड्यौढी लसत निसान॥७१०॥ केसरि केसरि
कौ सकै चंपक कितक अनूप। गात रूप लषि जातु दुरि
जातरूप कौ रूप॥७११॥ सोहति धनु कुटी धनुष बधिक कुथ
मरू तजि कांनि॥ हनत तरुन मृग तिलक सर सुरक भाल
जिन रितांनि॥७१२॥ नीको लसतु लिलाट पर टीको जटित ज

यउ।छबहिबिढावतुरविमनो।।ससिमउलमेंआइ।।६।जेतीसंपति
कृपनकौतेतीसमतिजोरि।बढतजातज्योंज्योंउरज।त्यौंत्योंहोत
कठोरि।।७।।लसतुसेतसराढप्यो।तरलुतस्यौनाकोनपस्योमनु
सुरसरिसलिला।रविप्रतिबिंबविहीन।।८।।हमहारीकैकैहहा
पाइनपास्योप्योरु।लेहुकहाअजहूंकियेतेहतरेरैत्यौरु।।९।।स
तरनौंहरुषेवचन।।करतिकटिनुमनुनीठि।।कहाकरौंवैजा
तिहरिहेरिहसौंहादिठि।।१०।।बाहिलषैलोइनलगे।।कौनजुव
तिकाजोति।।जाकेतनकीछांहढिग।।जोन्हछांहसीहोति।।११।।
कहाकहौंवाकीदसा।।हरिप्रानुकेइस।।बिरहज्वालजरिबो
लषैमरिबौभईअसीस।।१२।।ज्यौंज्यौंजोबनजेठदिन।।कुचिमिति
अधिकातिजाति।।त्यौंत्यौंछिनकटिछिपा।।छीनपरतिनितिजाति।।१३
तेहतरेरैत्यौरकरि।।कतकरीयतदृगलोल।।लीकनहीयहपी
ककी।।स्रुतिमनिझलककपोल।।१४।।नैंकनजानीपरतिअ
ति।।पस्यौबिरहतनुछाम।।उठितिदियेलौंनादिहरि।।लायेनु
म्हारौनाम।।१५।।पानननलालीचालीनिसा।।चटकालीधुनिकीन।।रतिप
लीआलीअनत।।आयेवनमालीन।।१६।।सोवतसुपनेस्यांमघन।।मि
लिहिलिहरतवियोग।।तबहीटरिकितहूंगई।।नींदौनींदनुजोग।।१७।।
केसेछोटेनरनुतैं।।सरतबडेकेकाम।।मढ्यौदमामौजातुक्यौं।।क
हिचुहाकेचाम।।१८।।संपतिकेसकुदेसनर।।नवतदुहूंनइवानि।।बि
नवसतरकुचनीचनर।।नरमबिनौकाहानि।।१९।।कहतसबैकबि
कमलसे।।मोमतनननपषानु।।नतरकुतइनबियलगत।।उपजतबि
रहकेसानु।।२०।।हरिहरिबरिबरिउठतअति।।करिकरिथकाउपा
इ।।वाकोजुरुबलिबैदज्यौं।।तोरसजाइतेजाइ।।२१।।यहबिबाकौंज
रुबलिबैं।।नसतगुनरापिकै।।जगतबडोजसुलेहु।।जिरीबाषमजु
रज्याइ।।२२।।आयसुदरसनुदेहु।।२३।।बियसौतिनुदेषतदई।।अपने
हीयतेलालु।।फिरतिडहडहीसबनमें।।उहीमरगजीमाल।।२४।।
छलाछबालेलालकौ।।नवलनेहलहिनारि।।चाहतिचूंबतिल
इउराषहरतिधरतिउतारि।।२५।।नितसंसौहंसौवचतु।।मनौसुइ
हिंअनुमानु।।विरहअगनिलपटनुसकै।।झपटनमिचुसिचानु।।
२६।।कोजतनअनेककरि।।नेकनछाडतिगैल।।करीपरा
रीसुलगनितिरीचाहचुरैल।।२७।।लाजगहौबेकाजकितघेरि
रहेघरजाहि।।गोरसचाहतफिरतहो।।गोरसचाहतनाहिं।।२८।।

पुघरानिवारिये।कलितललितअलिपुंज।जमुनातीरतमालत
रु।मिलतमालतीकुंज॥२५८॥उनहरकीहसिकैइतै।इनसौंपीमु
सकाइ।नैनमिलैमनमिलिगये।दोऊमिलवतगाइ॥२५९॥पर्यो
जोरुविपरीतिरति।रुपीसुरतरनधीर।करतकुलाहलकिंक
नी।गह्यौमौनुमंजीरु॥२६०॥विनतीरतिविपरीतकी।करीपर
सिपियपाइ।हसिअनबोलेहीदीयौ।ऊतरुदीयौबताइ॥२६१॥
बैठिरहीअतिसघनवन।पैठिसदनतनमांह।देषिदुपहरीजे
ठकी।छांहौचाहतिछांह॥२६२॥सकतनतुवतातेवचन।मोरस
कौरसुपोइ।षिनुषिनुऔटैषीरज्यौं।षरौसवादिलुहोइ॥२६३॥कै
हिलहिकौंनसकेदुराइ।सौनजाइमैजाइ।तनकीसहजसुवसु
तन।दितीजोनवताइ॥२६४॥वालेकीवातैचली।सुनतसषीनकै
टोल।गोयेहूलोयनुहसत।बिहसतजाइकपोल॥२६५॥सुनुसुवै
वालौंवनौं।ऊमौलईउघारि।हरीहरीअरिहरिअजौं।धरिधरि
हरिहीयनारि॥२६६॥आयेआपुभलीकरी।मेटतमांनमरोर।दू
रिकरौयहदेषिहै।छलाछिगुनीपौर॥२६७॥मेरेवुझतवात
तुकतवहरावतिवाल।जगजांनाविपरीतरति।लषिविंदु
लीपीयलाल॥२६८॥फिरिफिरिविलषीह्वैलषति।फिरिफिरिलै
तउसासु।साईसिरकचसेतज्यौं।वीत्यौचुनतकपासु॥२६९॥कु
किउगतिसीचलिवहुत्यो।चितईचलीनिहारि।लियेजांतिचित
चोरटी।इहैगोरटीनारि॥२७०॥करीविरहऐसीऊगैलुतुछाडतु
नीचु।दीनैहूचसमांचषनु।चाहैलहैनमीचु॥२७१॥जौवाकेतन
कीदसा।देष्यौचाहतआपु।तौवलिनैकविलोकिये।चलिअच
कचुपचुपु॥२७२॥जटितनीलमनिजगमगति।सीकसुहाईन
का।मनहुअलीचंपकली।वसिरसुलेतुनिसांक॥२७३॥फेरिकछु
करिपौरितें।फिरिचितईमुसकाइ।आईजांवनलेनजीय।नेहै
हिचलीजमाइ॥२७४॥जरपितेजरौहालवल।लगीनपलकौव
रा।गैवेउघरकौनयो।पैडौकौसहजात॥२७५॥पूसमाससुनि
सषिनुपै।साईचलतसवार।गहिकरवीनतिया।रागीरागम
लार॥२७६॥जपमालाछापेतिलक।सरैनऐकौकांम।मनकांचे
नाचेवृथा।सांचेरांचेरांम॥२७७॥बनतनकौनिकसतलसत
हसतहसतइतआइ।दुगषंजनगहिलैगयो।चितवनिचेपु
लगाइ॥२७८॥अरुएजलोवरुविरहतैं।यहविचारचितजोइ।

मरणमिटैदुषपककेा॥विरहदुहूदुषहो॥४५४॥घरघरडोलनुजं
नुरजाचितजा॥४५५॥दीपलोनवसमांचषनु॥लघुफुनिवडोलपाइ
॥५०॥हरिपिनवोलीलषिललनु॥निरपिअमिलसगसाथुओापिन
हामेहसिधयो॥सीसहायेधरिहाथा॥५१॥कोजानेकैहैकहा॥व्रज
उपजिअतिआगि॥मनलागेनेननुलगे॥चलीनमगमलगलां॥नि॥
पयलेचुनकीचलिजातजि॥जितजलकेलिअधीर॥कीजतिकेस
रिनीरसै॥तिततितकेसरिनीर॥५३॥छिरकेनाहनवोढदृग॥करपि
चकीजलजोर॥रोचनरगलालीनई॥विपतियलोचनकोर॥५४॥क
हालेडेतेदृगकरे॥परेलालुबेहाल॥कहेामुरलीकापीतपटु॥कि
हूंमुकटवनमाल॥५५॥राधाहरिहरिराधिका॥वनआयेसंकेतदं
पतिरतिवीपरीतिसुषासहजसुरतहूलेत॥५६॥चलतपाइनिगु
नीगुनी॥धनुमानिमुतीयलाल॥भेटनयेजयसाहिसेा॥भागुचा
हियतुभाला॥५७॥जसअपजसदेषतनहीदेषतसावलगात॥क
हाकरोलालचवसरेचपलनेनचलिजात॥५८॥नषसषरुपनरेष
राते॥मांगमुसकानितजतनलोचनलालची॥पललचेाहीवानि
॥५९॥छुटेछिगुनीपहूंचेा॥गिलत॥अतिदिनतादिषाइ॥वलिवांमन
केाव्योतसुनि॥कोवलितुम्हेपत्याइ॥६०॥नैनानेकनमांनहीं॥कि
तोकह्योसमुझाइ॥तनमनहारेहूंहसे॥तिनसेकहाबसाइ॥६१॥मे
हनमुरतिस्यांमकी॥अतिअद्भुतगतिजोइ॥वसतसुचितअंतरत
ऊ॥प्रतिबिंबतजगहोइ॥६२॥सेारगा॥मेसमझ्योनिरधारयहजग॥
कांचोकाचसेा॥एकैरुपअपार॥प्रतिबिंबतलषियतजहां॥६३॥ले
टकिलटकिलटकतचलतलटतमुकटकीछांह॥चटकभरयोन
टुमिलिगयो॥अटकजटकवटमाह॥६४॥मलिनदेहवेईवसन॥
मलिनविरहकेरुप॥पीयआगमऔरेचढी॥आननवोपअनूप
॥६५॥रागरातेरातेहीप्रा॥प्रातमलिषीवनाइ॥पातीकातीविरहकी॥छा
तीरहीलगाइ॥६६॥लालअलोलिकलरिकई॥लषिलषीसषीस
हाति॥आजुकाल्हिमेदेषियतु॥उरुऊकसोहीभांति॥६७॥विलषि
उजकोहैचषनु॥तियलषिनचनुराइ॥पियगहनरिआयेहायेा
राषीगरेलगाइ॥६८॥प्रतिबिंबतजयसाहिदुति॥दीपतिदर्पनधाम
सवजगुजीतनकोकरयो॥कायव्यूहमनोकाम॥६९॥वालकहालाल
लीनई॥लोइनकोइनमांह॥लालतुम्हारेदृगनुकी॥परीदृगनमें
छांह॥७०॥तरुणकोकनदवरुणवर॥नयेअरुणनिसिजागि

वाहाकेअनुरागदृगा।रहैमनोंअनुरागु॥७१॥चलचलतलौलैचलै
सवसुषसगलगाइ॥ग्रीषमवासरसिसिरनिसिप्योमोपासवसाइ॥
७२॥तअतुअटाननहठपस्यो॥सठमतिआगेजोंम॥नयोवामुवव
सकौ।रहैकामवेकाम॥७३॥वेसरिमोतीदुतिलफलकापरीअधर
परआइ॥चूनौहोयनचतुरताय॥कोपटुपोछ्योजाइ॥७४॥आवत
जातनतानियतुतिजहितजिसियरान॥घरहजवाईलोघस्योघरो
पोषदिनमांनु॥७५॥चितुवितुवचतुनरहतहगि॥लालनदृगद
रजोरसावधानकेवटपरा॥एजागतकेचोर॥७६॥विकसितनव
मल्लीकुसुम॥निकसितिपरमलपाइ॥परसिपजारतविरहहिय
वरषिरहैकीवाइ॥७७॥गोपअथांईनतेउमे॥गोरजछाईगेल॥चलि
वतिअलिअभिसारका॥भलीसफौंघइसेल॥७८॥पहूंचतिडटि
रणसुभटलौ॥रोकिसकेसवनांहि॥लाषनहूंकानीरमैआपउ
हीचलिजाइ॥७९॥सरसमिलचितुरगकी॥करिकरिअमितउवा
न॥गोरनिवाहइजातिए॥मिलियेमचोगानुं॥८०॥हसिहसिहेरतिन
वलतिय॥मदकेमदोंमदाति॥चलकिचलकिबोलतबचनाल
लकिललकिलपटाति॥८१॥मिलिचंदनवेंदीरही॥गोरेमुहन
लपाइ॥ज्योंज्योंमदलालीचढै॥त्योंत्योंउघरतजाइ॥८२॥जहां
जहांठाटोलप्यों॥स्यांमसुभगसिरमौर॥विनहूंपियछिनुगहि
रहतदृगनुअजौवहठौर॥८३॥रंगसुरतरंगपियहियेलगीजगी
सवराति॥पैंडपैंडपरठुठुकि॥कैऐंडभरीऐंडाति॥८४॥लालाललन
लहिपायेदुरै॥चोरीसोंहकरैन॥सीसचढेपनिहासगटाकहेपु
कारेनैन॥८५॥सुरतसुरतकैसेदुरत॥सुरतनैनजुरिनागि॥डोडी
देगुनरावरे॥कहैकनौडाडीठि॥८६॥मरकतभाजनसलिलगत
इंदुकलाकेवेष॥झीनझगामेझलमलौस्यामगातनषरेष॥८७॥
पालसुढारेसोतिकै॥सुनिपरनारिविहार॥भौरसुअनरसुरिस
रहा॥राझपिझइकवार॥८८॥दुरतनकुचविचकंचुकी॥चुपरीसा
दीसेत॥कविआंकनकेअरथलौं॥पगटदिषाईदेत॥८९॥न
नईजुछविलतनुचसनमिलि॥वरनिसकेसुनिवैन॥आगनवोप
आगीदुरा॥आंगीआगदुरैन॥९०॥सोनजुहीसाजगमगति॥अ
गअगजोवनजोति॥सुरंगकसूंभाकंचुकी॥दुरंगदेहदुतिहो
ति॥९१॥डीठिवरतबांधीअटनु॥चढिधावतुनडराति॥इतहिउ
तहि चितुदुहूंनकौ॥नटलौंआवतजाति॥९२॥फटकचढतउत

रतअटा।नैकनथाकतदहै।।नईरहैनटकौवटा।।अटकीनागर
नेह।।६४३।।लोन्नलगेहरिरूपकौ।करिषाटिजुरिजाइहै।।इनवेचा।
विचिही।।लोइनवडीवलाइ।।६४४।।चिलकचिकनइवटकसै
लफतिसटकलैआइ।नारिसलोनीसांवरी।नागनिलौउसि
जाइ।।६४५।।तोरसराच्यौआनवस।कह्यौकुटिलमतिकूरजीन
निवेरीक्यौंलगौ।वेरीचापिअगुर।।६४६।।जुरेदुहूनकेहगभम
किरुकेनकीनेचीरहलुकाफौजहरौलज्यौं।परैगोलपरनी
र।।६४७।।केसरकेसरिकुसमकै।रहेअंगलपटाइ।लगेजानिनष
अनुषली।कतवोलतअनषाइ।।६४८।।हगमिहचतमलोचनी।श
नसौउलटिभुजवाथ।जानिगईतियनाथकैहाथपरसहीहै
थ।।६४९।।वडेनहूंजतुगुनविनु।विरदवडाईपाइ।कहतधतु
रेसोकनकगहैनोघड्योनजाइ।।६५०।।कनककनकतेसौंगुनै
।मादकताअधिकाइ।उहिषाइवौराइयतु।इहपाएहीवौराइ
।।६५१।।तजितीरथहरिराधिका।तनदुतिकरिअनुरागु।जिहिव्र
जकेलिनिकुंजमग।पगपगहोतप्रयागु।।६५२।।षिनषिनमेघटक
तिसुहीयाषरीनारमेजात।कहिजुचलीवीनुहीचितौ।आवन
हीविववात।।६५३।।अजौंनआयेसहजरंग।विरहदुवरेगात।अव
हीकहाचलाईयत।ललनचलनकीवात।।६५४।।अपनैकरगु
हिआपुहगिहियपहराईलाल।नौलसरीऔरैचढी।वोलस
रीकीमाल।।६५५।।नईलगनिकूलकीसकुच।विकलभईअकुल
इ।दुहूवौरऐचीफरत।फिरकीलौदिनजाइ।।६५६।।इततैंउतउ
ततैंइतै।छिननकहूंठहराति।जकनपरतचकरीभई।फिरि
आवतफिरिजाति।।६५७।।निसिअधीयारीनीलपटुपहरिचली
पियगेह।कहेदुराईक्यौदुरै।दीपसिषासीदेह।।६५८।।रहीदठादु
सुगहैससिहहरिगयौनसथमुसौनमनुमुरवानुचुभिनैचुर
निचपिचूरनयौ।सोहतअगुगपायकौ।अनवटजसौजराइ
जालैतरिवनदुतिसुवरि।।पस्यौतरनिमनुपाइ।।६५९।।जंघजुगल
लोयननिरै।करोमनौविधिमैन।केलितरुनदुषदेनुप।केलि
कलासुषदेन।।६६०।।रहीयकारिपायीसुरिस।नरैनोहचितनैन।
लषिसपनेतीयआनरत।जगतहूलगतिहीयेन।।६६१।।कियहा
यलुचितुचाइलगु।वजिपायलतुवपाइ।पुनिसुनिसुनिमुष
मधुरधुनि।क्योंनलालुललचाइ।।६६२।।लानेउसाहससहमा।को

नैजतनहजाम्रा।लोइनलोइनसिषतनु।पैरनिपावतपाम्रा।१८।आप
टकाटिगकातटापियता।सोनितसुनगगुनैपाहृदरदछ्विदेता
यह।सवरछ्तकोपाप।नाहगरजिनाहरगरज।।बोलुसुनायो
टेरि।फसीफोजमैवंदिविच।।हसीसवनुतनुहेरि।।१९।तकाजैंषि
तसोइतरे।।जिहिपतितनुकेसाथ।।मेरेगुणऔगुणगणनुग
नौनगोपीनाथ।।२०।सोरठा।मोहूदीजैमोषज्यों।।अनेकअधमनु
दयो।।जोवांधैहीतोषु।।तौवाअपनैगुननु।।२१।दोहा।।औधाईसी
सीसुलषि।।विरहवरनिविललातु।।विचिहीसुकिगुलावगे।।
छींटौछुईनगातु।।२१।तजिसंकसकुचितनचित।।वोलतवाकु
कुवाकु।।दिनछ्नदांछाकारहत।।छुटतुनछिनुछविछाकु
२।।फिरिफिरिवुझतिकहिकहा।।कह्योसावरेगात।।कहाकर
तदेषेकहा।।अलीचलीक्योबात।।२४।लनागरितनुमुलकुल
हि।।जोबनआमिरजोर।।घटिबढितैंबढिघटिकरमाकरीऔर
कामैं।।२३।म्रगनैनीदृगकीफरक।।उरउछाहतनफूला।।वि
नहीपायआगमउमगि।।पलटनलगीदुकूल।।२५।।रहैवरोठे
मेमिलत।।पायप्राणनुकेईसु।।आवतआवतकीनई।।विधिकी
घरीघरीसु।।२५।।रचिवैंदोकरजोरपा।।सुनैंस्यामकेवैंन।।नपहसै
हैसवनुको।।अतिअनषोहैनैन।।२६।।हौंहाबैराविरहवस।।कैबौ
रोसवगाउ।।कहाजानिएकहतहै।।ससिहीसीतकरनांउ।।२७।।अ
नीवडीउमडीलषै।।असिवाहकजटरूप।।मेंगलुकरिमान्योंहौ
ये।।मोमुहुमगरूप।।२८।।सोवतजागतसपनविस्रारसरिसचैनकु
चैन।।सुरतिस्यामघनकीसुरति।।विसरैंहूंविसरैंना।।२९।।संगतिसु
मतिनपावहा।।परेकुमतिकेधंध।।राषहूमेलिकपूरमैं।।हीगनहैं
तसुगंध।।३०।।बडेकहावतआपसो।।गरुवेगोपीनाथ।।तोवदिहैं
जौराषिहै।।हाथनुलषिमनुहाथ।।३१।।सोरठा।।कोउअंआंसुबूंद
कसिसाकरबरुणीसजल।।कीनेवदनुनिमूंदहगमलिंगडारै
रहत।।३२।।दोहा।।उजीसरदराकाससी।।करतक्योंनचितुचेतु
मनौमदनछितिपालको।।छांहगीरुछविदेतु।।३३।।टरैंटारतै
टीटरतदूजैदारटरैन।।क्योंआननहैआंनसौं।।नैनालगतननै
ना।।३४।।सोवतलषिमनुमोनुधरि।।टिगसोयोप्योआइ।।रहीसप
नकीमिलनिमिलि।।पीयहीयसौंलपटाइ।।३५।।जौन्हनहीयहतु
मवहै।।कियेजुगतनिकेतु।।होतुउदौससिकैभयो।।मांनहूससि

हरासेतु॥२पा॥ज्ञालुजातुवितुहोतहै॥ज्यौंजीयमेसतोष॥होतुहै
तुज्यौहो॥इत्यौ॥होइघरीमेमुष॥३घा॥तननषनअंजनदृगनु॥प
गनुमहा॥उररगु॥नहीसोनाकोसाजियतु॥कहिएहौकोअगुरु
७पायतरुनिकुचउचपदु॥विरमग्यौसवुगा॥का॥छुटईगेरुरहि
हेवहैं जुहोमोलछविना॥का॥३पानातिप्रतिएकतहारहतवेस
व्रसमनुएकावहियतजुगलकिसोरलपिलोचनजुगलअने
का॥३५॥मनधरतिमेरोकह्यौ॥न्आपनईसयान॥अहेपरनिपरि
प्रेमको॥परहथपारिनप्रान॥४०॥हरिकोजतितुमसोइहै॥विनती
वारहजार॥जिहितिहिभांतिउस्योरहो॥पस्योरहैदरवार॥४१॥न
परेषासोहरनअअलसौहैसवगात॥सौहैंहोतननेनए॥तुमसे
हेकितपात॥४२॥नौहउचेऔवरुउलटि॥मोरमोरिमुहमोरि॥
नाविनाविनातरिगई॥दिठिदिठिसोजोरि॥४३॥रसकासीरुषस
सिमुषाहसिहसिवोलतवैन॥गूढमानुमनुक्योरहैं॥नयेवूढरंग
नेन॥४४॥जिहिनिदाघदुपहरिरहइमनइमाघकीराति॥तिहिउ
सीरकीरांउटीषरीआवटीजाति॥४५॥दारहीदहीडीढीगधरी॥न
रीमथनीयावारि॥फेरितिकरिउलटीरईदीनईविलोवनिहारि
॥४६॥देवरफूलहनेंजुसुउठेरषिअगफूलि॥हसीकरतऔष
दिसषिनुदेहदहोरनुमलि॥४७॥फूलेफदकतलेफरी॥पल
कटाछकरवार॥करतबचावतवियनयन॥पाईकघाइकह
जार॥४८॥पनलाहारुहियेलसौ॥सनकीवेदीभाल॥राषतपे
तषरीषरी॥परिकरोजनुवाल॥४९॥लईसोंहसीसुमनकी॥तजि
मुरलीधुनिआन॥कायेरहतिनितिरातिदिनु॥कौमनुलागोकों
ना॥५०॥मतिमानहिमुकतई॥कियेकपटचितकोटि॥जोगुनह
तौराषिए॥आंषिनमाकिअगोटि॥५१॥गिरितेऊचेरसिकमन॥
बुडेजिहांजहादजार॥बहेसदापसुनरनकौं॥प्रेमपयोधिपगा
२॥५२॥नाककउमरोहौनयौ॥कछुकूपस्यौनरआइ॥सीपिह
राकेमसिहियौ॥निसदिनुहिरतजाइ॥५४॥गलीअधेरीसांक
रीनौमटवेराआनि॥परेपीछाने॥परेसपरदोऊपरसिपिछानि
॥५५॥कहिपवईजियजोंउती॥पियआवनकावात॥फूलीआं
गनमेफिरे॥आंगनआंगसमात॥५६॥जिनदीदेषेवेकुसम॥गई
सुवितिवहारअवअलिरहीगुलावमै॥अपतकटीलीडार॥
॥५७॥मेवरजीकैवारतू॥इतकततलेतकरोट॥पषरीलगेगुलाव

कोपरिहैगातपरोटपपानीवीपञ्जनावातिपया।दिठिकुहालोदै
रि।ऊठिकैचैनावेदयो।मनुकुलाफपकोरि।पल।स्मरि७दित
हूंमुदितमना।मुषमुपमोकाञ्जोरा।चितैरहतचहूंवोरतै।।निहरे
लेचषनुचकोरा।६१।स्वेदसलिलरोमकुचा।गहिदुलहीअ्रस
नाथ।दियोहियोसंगहा थकोहथलेपैहाथा।६२।दछिनपिय
केवासबसा।विसराईतियआनि।एकवाषरिकेविरहलागी
बरसविहानि।६२।यालबेलिमुषीमुषदा।इ।हिरूसारुषधाम
फेरिउहउहीकीजिए।मुरससीचिघनस्याम।६३।चितुतरसत
मिलतनबनतु।।वसिपरोसकेवास।छातीफाटीजातिसुनि
टाटीवोटउसासा६४।जालध्रमगुञ्जंगनुकोंकछुवसासरसों
पाइ।पीठिदीपजगसोरह्यौ।डीठिकरोपालाइ।६५।परतियदोष
पुरानसुनि।लषामुलकिसुषदानि।कसकरिराषीमिश्रहूंमुह
आईमुसकानि।पानपानकरिआपने।पानधरेमोपांना।६६।सिर
जतनतुससिररितु।सहिविरहनितनतापु।वसिवेकोयाषमा
दिननु।परयोपरोनुपापु।६७।सोहतुसंगुसमानसों।यहैकहैस
बलोगु।पानापीकओठनुवनैकाजरुनैननुजोगु।६८।उर
हितेसषीलेपे।।चढिनअटाबलिबाल।सबहिनुवीनहीससि
उदै।दाजतुअरघअकाल।७०।दीयोअरघुनीचेचलो।संकटु
भानहिजाइ।सुचितीह्वैऔरोसवै।ससिहिविलोकोआइ।७१
ललितस्यांमलीलाललनु।चढीचिबुकछविदूना।मधुछाकि
क्योंमधुकरपरयो।मानोंगुलाबप्रसूना।७२।सबैसुहाएईलगैं
बसैसुहाएंगांम।।गोरेमुहबेदीलसै।अरुणपीतसितस्याम
।७३।भयेवटऊनेहतजि।वादिवकतवेकाज।७४।अबानुकर
तिवरजतिहौ।उलटिदिवावतसौंह।करारिसौंहीजाहिगी।।स
हजहसौंहीभौंह।७५।तियतिथितरुणकिसोरवय।पुन्यकाल
समदोनु।काहूपुन्यनपाइयतु।वैससंधिसंकोनु।७६।लाननताग
नवैतैरहे।छतहूअछतसमांन।अलिअनलिथियेमलोपप
रेरहैतनप्रान।७७।सवेहसतकरतारदेनागरतौकौनांमप
योगरमुगुनकोवसता।गयेगवारइगांव।७८।जातिमरीविछु
रीधरी।जलसफरीकीरीति।छिनछिनहोतषरीषरी।अरीजर
यहप्रीति।७९।पीयप्राणनुकीपाहरू।करितजतनुअतिआपु
जाकीदुसहदसापरयो।सोतिनहूंसंतापु।८०।अहेकहैनकह

कह्यौ।तो सो नंदकिसोर।वड वोलावलि हौ तिकति वडे दृगन
के जोर।८२।दीयो जु पी यल पिय षनु मे।षेलत फागु षियाल।व
ढत हूं अति पार सुनें।काढत वनत गुलाल।८३।वह कावडा इ
आपनी।कतरा चतमनि मूल।विनु मधु मधुकर के हीये।गडे न
गुडहर फूल।८४।आडे दे आले वसन।जाडे हूं का राति।साहस
ककै सनेह वस।सषी सवै टिग जाति।८५।मितपा ढ्रचेता पसो
राष्यौ हीयो हमांमा।मति कब हूं कआए ईहां।पलकु पसी जहि
स्यांमा।८६।सव अंग करि राषी सुघर।नाइक नेह सिषाइ।रस
जुत लेति अनत गति।पुतरी पातुर राइ।८७।सुनत पथिक
मुह माह निसि।चलति लुवै उहि गांम।विनु वुझे विनु ही क
हैं।जियत विचारी वांम।८८।अनत वसे निसि की रीस नु उर
वरी रही विसेषि।तऊ लाज आई झुकत।षरे लषौ हे देषि
पा।सुरंग मऊर सोति पग निरषि रही अनषाइ।८९।पांन हूं
मुहँ दिषरावनी।दुलहि करि अनुरागु।सासु सदनु मनु ललन
नहूं।सौतिनु दीयो सुहागु।९०।कत सकुचत निधरक फिरो
रतिपो षोरी तुमैं न।कहा करौ जो जाइ ए।लगै लगौहैं नैंन।९१।
आपु दीयो मनु फेरि लै।पलटै दीनी पीठि।कौन चाल यह रा
वरी।लाल लुकावति दीठि।९२।पोपान संगु निसि सरद की
रमत रसिक रस रास।लहाछेह अति गतिनु की।सवनु ल
षे सव पास।९३।स्यांम सुरति करि राधिका।तकति तरुणी
जा तीर।अंसुवन करत तीरों सकौ।षिनुकु षरौहे नीर।९४।
गोपीनु कै अंसुवनु भरी।सदा असोस अपार।डगर डगर नै
को रही।वगर वगर कैं वार।९५।दुचितै चित हलति न चलति
हसति न झुकति विचार।लषति चित्र पिऊ लषि चितै रही चि
त्र लौं नारि।९६।कन दैवो सौंप्यौ ससुर।वहू थुरहथी जानि
रूप रहचटै लगि लग्यौ।मांगन सव जग आनि।९७।निरषि
नवोढा नारि तन।छुटत लरकई लेस।भो प्यारो प्रीतम तिय
नु।मन न हूं चलत परदेस।९८।जौं न पिया हिय मे वसे।न परेष
ससि नाल।नलौ दिषायौ आइ यह।हरि हर रूप रसाल।९९।
तिय तिय हिय जु लगी चलतु।पिय नष रेष षरौट।सुकन दे
तन सरसई षोटि षोटि षत षौं।विष १००।सी समुकट कटि का
छनी।कर मुरली उरमाल।इह वानक मो मन सदा वसो।

विहारीलाल॥१॥न्हकुटीमटकनपीतपटाचटकलटकतीचं
ला।चलचषचितवानिचोरिचितुल्ली।योबाहारीलाल॥२॥सघ
नकुंजघनघनतिमरअधिकअंधरीराति।तऊनदुरिहैस्यं
मुयह।दीपसिषासीदेह॥३॥चारचुसुकत्तुनश्रमहयथा।देषि
विहंगविचारि।वाजपराएपांनपरि।तुंपंछीहीनमारि॥४॥सं
गतिदोषलगैसवनु।कहेतसाचेबैन।कुटिलवंकभ्रुवसं
गभये।कुटिलवंकगतिनैन॥५॥तरीकोरगोरेवदनवढीष
रीछविदेष।लसतिमनोविजुरीकीये।सारदससिपरिवेषु
॥६॥चितवनिभोरैभायकी।गोरेमुहमुसकानि।लागनिलट
किअलीगलैं।चितपटकतिनीतआनि॥७॥हिंचेहीमोषी
सुगथा।तनघरविनिसांक।जिहपहरेजगदृग।लसतिल
सतिहसतिसानांक॥८॥हरिछविजनजवतेपरेतबतेछिन
विछुरेंन।भरतढरतबूडततरत।रहतघरीलौनेन॥९॥मार
सुमारकरेडरीमरीमरिहिनमारि।सोचिगुलावघरीघरीअ
रीवरीहिनवारि॥१०॥कैहूसनवातनलगौ।थाकेभेदउपाइ।
हगदिटगढगढवैसुचिलि।लोजैसुरंगलगाइ॥११॥तोहीकों
छुटिमानयो।देषतहीव्रजराज।रहीघरीकलौमानुसीमा
नुकरेकीलाज॥१२॥सषीसोंतिगोपालकेउरगुंजनकीमाल
।वाहरिलसतिमनोपियेदावानलकीज्वाल॥१३॥गहलीगरवु
नकीजियेसमयेसुहागहिपाइ।जियकीजिवनिजेवसौ।मो
हनछाहसुकाय॥१४॥हहिहिगायउरलाइउविकहिनरुषो
हौवेनाजिकितथकितकेतकिरहेतकततिलोछैनेन॥१५॥पात
ऊपरवसौतितुसजे।नषनवसनसरीर।सबैमरगजैमुहकर
इहीमरगजैचीर॥१६॥मदरचनोवरुनीअलककचितवनिभौंह
कमान।अघवकाईहीचढेतरुणातुरगमुतान॥१७॥दीतआव
तचलिजाततउतचलीछसातकहाथ।चढीहाडोरैसेरहे।ल
गीउसासनसाथ॥१८॥डरनउरैनीदनपरेहरैनकालविपा
कु।छिनकुछाकिउछकेनफिरि।षरोविषमछविछाकु॥१९॥
रमनकसौहविरमनकौ।रतिविपरितिविलास।चितईकरि
लोचनसतरासलजसरोजसहास॥२०॥चितिसौचितवनि
तेन्हईवटअलसायफिरिगइफकनिकौमगनपनादृगनुल
गनिपाला॥२१॥नरकीअरुनलनीरकी।गतिएकैकरिजोइ

नेअरुरहेअति सनेह सोपागि।तनककचाईदेत दुषसरनलोमु
षलागि।८०१।विषमदृषादितकाभित।रहेसबैजलसेंचिअमितु
अपारुपगा।धुजलुमारोंमुंउयपयोधि।८०२।नकरुनसबजगकह
तुकतबिनुकाजलजात।सोहैकाजेनेनजौंसांचोसोहैषात।८०३
रहिहैचंचलपानप।कहिकौनकाअगोट।ललनचलनकाचा
वधरी।कलनपलनकीवोट।८०४।जौचाहतुचटकनघटा।मैलो
होइनमितरजराजसुनछुवाइतौ।नेहचीकनोंचित्त।८०५।कोरि
जतनकोजेतऊ।नागरनेहदुरैन।कहेदेतचितचीकनौं।नईरुषा
ईनैन।८०६।पालिलतुम्हारेरूपकी।कहोरीतीयहकौंन।जासोंला
गपलकदृग।लागतपलकपलोन।८०७।कालबुतदूतीबिना
जुरेनऔरउपाइ।फिरितोटैलसेपाकेप्रेमलदाइ।८०८।
नहिनचायचितवनिदृगनि।नहीबोलतमुसकाइ।ज्योंज्योंरुषा
रुषकरति।त्योंत्योंचितचीकनाइ।८०९।जनजनकहेंनातेनजो
नज्योंनपकोवारादुरिजनजातेकहैं।सोतेनज्योंगोंवारा।८१०।।
वैसायेजानापरत।फगाऊकरेमांह।मृगनैनीलपटतजपहावै
नाउपटीवाहा।८११।यहबरियानहिऔरकी।तूकरीयोवहिसोधि।
पाहननावचढाईजाहिकानेपानिपयोधि।८१२।निपटलजीलीनव
लतिय।बकिवारुणीसेय।त्योंत्योंअतिमीठीलगत।ज्योंज्योंढीठ्यौ
देइ।८१३।इयौंऐचिअतनुलहैं।अवधिदुसासनवीसु।अलीबात
तबिरहज्योंपचालीकोचीरु।८१४।कककरतेमेहफराहकदु
सहविसेषि।दहैदेहवाकेपरस।याहादृगनुहींदेषि।८१५।ललवल
लितश्रमस्वेदकाकलितअरुनमुषतेना।वनविहारथाकीतरु
नि।षरेथकादृनेना।८१६।पाकुटगुकोपुतजिरंगुला।करतजुवतिज
गुजोइ।पावसगूढनवातयहबुढयोहूरंगुसोइ।८१७।तजककधरतहरि
हायेधरीनाजुककमलावाथ।भजतभारभीतदौ।घनचंदनवन
माल।८१८।नासामोरिनचाइजौ।करीकुहाकासोह।कोढेसीकस
कतिहायै।गडीकटीलीभौंह।८१९।वसायेक्यौंनिवहियै।नितु
नेहपुरमाहि।लागलगीलोयनकरौ।नाहकमनिवंधिजाहि।८२०।।
ललनचलनसुनिचुपरही।वोलीआपुनईअ।राष्योगहिगाढेग
रोमनोगलगली।दीग।८२१।अपनीगरजनबोलयतु।कहातिहै
रोतोहि।तूंप्यारोमोजीयकोमोंज्योंप्यारोमोहि।८२२।रसौवाकितथ
हूंघाचितै।चितमेरोमतिभूलि।सूरउगयेआपरहौ।दृगनसांक
सीफूल।८२३।अतिअगाधअतिऔथरौ।नद्दीकूपसरबाइ।सोता।

के सागर जहां। जा की प्यास बुझाइ॥२३॥ कपट सतर भौंहें करी मुष अनषौं
हैं वैन। सहज हसौंहें जानि करी सौंहें करति नैन॥२४॥ मानहुं विधि त
न अछ छबि स्वछ राषिवे काज। दृग पग पौछन कौं करे भूषन पा
यंदाज॥२५॥ विरह विथा जल परस विन वसियत मो जिय ताल। कछु
जानत जलथंभ विधि दुर्योधन लौं लाल॥२६॥ रूप रूसामि सरोष
सुषा कहति रुषौंहें वैन। रूषे कैसे होत ए नेह चीकने नैन॥२७॥ अप्रीति
रीति और गुन गुन वढत मान माह कौं सीत। जात कठिन ह्वै अति
मृदौ रमनी मन नवनीत॥२८॥ यौं त्यौं प्यासे इर हैं ज्यौं ज्यौं पावत अ
घाइ। सुगुन सलौने रूप कौं जु न चषु तृषा वुझाइ॥२९॥ अरुन व
रुन तरुनी चरन अंगुरी अति सुकुमार। चुवति सुरंग सुरंग सी मनौ
चपा विछियनु के भार॥३०॥ मोर मुकट न की चंद्रकनु यौं राजत नं
दनंद। मनु ससि सेषर की अकस किये सेषर सत चंद॥३१॥ अधर ध
रत हरि कैं परत ओठ दीठि पट जोति। हरत वांस की वांसुरी इंद्रधनु
ष रंग होति॥३२॥ प्रीतम दृग मिहचत प्रिया पांनि परस सुष पाइ। जां
नि पिछांनि अजांनि लौं नैंक न होत जनाइ॥३३॥ देषौं जगित वैसि
ए सांकर लागि कपाट। कित ह्वै आवत जात भजि को जानै किहि
वाट॥३४॥ ज्यौं ह्वै हौं त्यौं होउंगौ हौं हरि अपनी चाल। हठु न करौ
अति कठिन है मो तारिबौ गुपाल॥३५॥ करौ कुवत जगु कुटिलता
तजौं न दीनदयाल। दुषी होउगे सरल हिय वसत त्रिभंगी लाल
॥३६॥ मोहित मैं वाढी वहस को जीते जदुराज। अपने अपने विरद की
दुहूं नीवांहन लाज॥३७॥ निज करनी सकुचेहि कत सकुचावत ई
हि चाल। मोहूं से नित विमुष त्यौं सनमुष रहि गोपाल॥३८॥ तौ अनेक
औगुन भरी चाहै याहि वलाइ। जौ पति संपति हूं विना जदुप
ति राषे जाइ॥३९॥ दुरि न जत घन पाविहै गुन विस्तारन काल। प्रग
टति निर्गुन निकट है रहि चंग रंग गोपाल॥४०॥ कहैं यहै सुश्रुति सुमृत
यहै सयानौ लौग। तीन दवावति निस कहा पावक राजा रोग॥४१॥
जो सिर धरि महिमा मही लहियत राजा राइ। प्रगटत जडता अप
नीयै सुमुकुटु पहरति पाइ॥४२॥ को कहि सकै वडेन सौं लषे व
डीयै भूल। दीनैं दई गुलाब की इन डारी वे फूल॥४३॥ समै समै सुंद
रस वौ रूप करूप न कोइ। मन की रुचि जेती जितै तित तेती रुचि
होइ॥४४॥ यातन वपारावार कौं उलंघि पार को जाइ। तिय छवि छाया
ग्राहनी गहै वीचि हीं आइ॥४५॥ दिन दस आदर पाय कैं करि लैं आ
पु वषानु। जौं लगु काग सराध पषु तौं लगु तौ सनमानु॥४६॥ मरत

रःलागेनीरचुवावने.॥निरिसुकायेवारा॥८४॥दुरैननि ष्ठुर धयौ
हिये ऐरावरीकुचाल॥विसुसीलागतीहै बुराहिसाषिसाकीला
ला॥८२॥छौलेपरवेकेउरनु॥सकैनहा घछुवा॥३॥फकक तहीयेगु
लावकेफलाफ्वैयतपाय॥८५॥तियतसोहे मुनिकोप॥कोरिस
रसौहे नेह॥धरपरसोहैकेरहेफरवरसोहेमेह॥धरपावसघनअ
धियारमहि॥रह्यौनेकु नहिआनु॥रातिद्यौसजान्यौपरत्यु॥लषिच
कवीचकवानु॥८६॥घनघेराछुटैगोहरषि॥चलीचहू दिसराह
कियौसुचैनोआइजगु॥सरदसुरनरनाह॥८८॥अरुनसरोक
हकरचरन॥द्रगषंजनमुकचकु॥समैआइसुंदरिसरदकाहिन
करतीअनंदु॥८७॥नाहिनपावकप्रवलौ॥लुवैचुवैलैचहूपास
॥मांनहु विरहवसंतकै॥ग्रीषमलेतउसास॥८८॥कहलानेएकत
वसत॥अहिमयूरमगबाघ॥जगततपोवनसोकीयो॥दीरघदाघ
निदाघ॥८९॥पगयगमगअगमनपरत॥वरुनअरुनदुतिवलि
मेरचोरलविपतउगे॥हुपहरीयाकेफूल॥९०॥नीचहियेहूलसेरहे
ताहेगेदकेपात॥ज्यौज्यौमाथेमारियत॥त्यौंत्यौंउचेहोत॥९१॥रहै
मोहू मिलनोरह्यो॥यौकहिगहेमरोर॥उतदेसषिनउराहनौ॥इत
चितईमोवोर॥९२॥धानहिहरिहलौअरधंग॥पकतहीकरिराषाये
अंगअंगप्रतिअंग॥९५॥ज्यौंज्यौंवढतविभावरी॥त्यौंत्यौंवढतअन
त॥ओकओकसलोकसुष॥कोकसीककहेमंत॥९६॥कियैस
वैजगुकामवस॥जीतेजीतेअजेअ॥कुसुमसरहिसरधनुषकर
अगहनुगहननदेअ॥९७॥मिलिविरहविछुरतमरत॥दंयतिअति
रसलीन॥नूतनविधिहेमंतसवु॥जग्योजुराफाकीन॥९८॥किरस
लसौरभसनै॥मधुरमाधुरीगंध॥ठोरठोरकोरतफपत॥भोंरझोंरमधु
अध॥९९॥पलसोहेपगिपीकरंगछलसोंहैंसवनैन॥वलसौंहे
कितकाजयतु॥प्रअलसोहेनैन॥१००॥कतलपटैयतुमोगरैसो
नजुहीनिसिसैन॥जिहिचंपकवरनकीयोगुललालरंगनैन॥१॥नै
कउतेउठिवैठिये॥कहारहेगहियेहूं॥छुटीजातनहीदीछिनकुम
हदीसुकनुदेहूं॥२॥हिहिपरहतिहईछईनईजुगतियहजोयउठि
हीउठिलोगदई॥देहदुवराहोअ॥३॥लदुवालीप्रभुकरगहे॥निगुनी
गुनलपटाअ॥वहेगुनीकरतेछुट्यौं॥निगुनीयेकेजा॥४॥छिवुकछ
वीलेलालवहनहिजौलगुवनरा॥३॥ऊषमहूषपीयषका॥तोलग
नषनजाअ॥५॥अगुरीनुउविनरुनातिदै॥उलटिचितेचषलौलु॥स

चिसैा दुहूनदुहूनकेा चुवैचारु कपोलु।६।नागरविविधविलासत
जि।वसिगावेलिनुमांह।मुग्धौमेगानिवा।कितौ छ्यौंदिपवलाह।७।
विषु स्यौंजावकुसैातिपग।निरषिहसिगहिगांसु सलज्जहसैाहाल
षिलायै।आधाहसीउसासुप्यागौसैा मिलवत चातुरातुनेहीम
नतनेव।कहै देतयहप्रगटहा।प्रगट्योपूसमसेव।ए।महारंगाले
रतिजगो।जगीपगीसुषचैन।अलसैाहै साैंहे कीयेकायेहसाैहै
नेना।१०।साैहैंहूछा हौंनतै।कितीचाईसैाहपहौ कीबैठिकायेपे
गगवेगीजैा।हा।११।हीअौरैसीहैगई टरीअौधिकेनांम।दुजैकैड
राषरी।वैारावाैरैआंम।१२।कहा कुसमकाैकामुदी।कितीक
आरसीजाैति।जाकीउजराईलषैहाषिउजरीहाति।१३।पहि
रितिहागैारेहागरे।योदैारादुतिलाल।मनौपरसिपुलकितम
ई।वैालसिरीकीमाल।१४।रसभिजयदाैउदुहनु।तौटिकार
हेटरैना।छविसैाछिरतपेमरंग।नरिषिचकाराैनेन।१५।कारेबरन
उरांवनै।कतआवतइहगेह।कैवालषीसषीलसैं।लगिथरथरा
देह।१६।तलकरकेमांडकुसुंमलैा।गईविरहकुम्हिलाइ।सदासमा
पानिसपिनहूंताैणिपाछांनाजाइ।१७।चितवतजानतहितपकि
येतिस्छेनैनानीजैतनदौउकपैा।क्यौंहूजपनिबैरेना।१८।जीजैत
नदौउकपैैा।कैाहूंजपतिबैरैना।१९।कायाजुचिबुकउगरकै
कंपितकरमरतारटेटायेटैठीफिरतारिदेतीलकलिलार।२०।
तौयहऐसाैईसमैा।जहांसुषदुषदेत।चैतचांदकीचांदना।डार
तिकायेअचेत।२१।कतकहीयतदुषदेनकैा।रविरचिवचनअ
लीक।सबैकहाउरहैोलषै।लालमहाउरलीक।२२।लौपैकैापै
इहलैारोपेप्रलैअकाल।गिरधारीरषेसबै।गोगोपागोपाल।२३।
ढोरीलाईसुनन का।कहिगोरीमुसकात।थोरैथैारीसकुचसैागैा
रीनैारीबात।२४।आजुकछूऔरैनए।छएनयेठिकठेन।चितके
हितकेचुगलए।नितकेहौहितनेन।२५।हौनेंकाहतेइहा।नेकैा
धरतिनधीरा।निसदिनुवाढीसाफीरता।वाढागाढीपीर।२६।प्रलयक
रनुवरनलगे।जुरिजलधरइकसाथ।सुरपतिगरबुहरयौहरषि।
गिरधरगिरधरिहाथ।२७।समरससमरसकौचबस।विवसनकुवहा
रा।फिरिफिरिउकवकतिफिरतदुरतिदुरिउजकतिआर।२८।फिर
तजुअटकतकटनिबिनुरसिकसुरसुनषियाल।अननअनतनित
नितहितुना।चितसकुचितकतलाल।२९।अरेपरेनकरेहाैयो।जरेषा
रेपरजार।लावतिघोरिगुलाबसैां।मिलैमिलेघनसार।३०।दीकमी

रमिहावनी॥षेलनषेलिअघात॥हियेलपटायइकै॥छुवतहीयेल
पटात॥३०॥मिसहीमिसआतपदुसह।दईऔरबहटाइ॥चलेललनु
मनभावतिहि।तिनकीछाहछपाइ॥३१॥लहिलहातीतनुरुम॥
ईलचिलगलोलफिजाइ॥लगैनांकलोइनुमरया॥लोइनलेतलगा
इ३२॥नहीअचलसीहैमनोलिषीचित्रकीओहि॥तजैलाजडरुले
ककौ॥कहौविलोकतिकाहि॥३३॥पलनचलैजकिसीरही॥थ
कीसीरहीउसास॥अबहीतनरितयौकहौ॥मनुपठयौकिहिपा
स॥३४॥मैलेहयौलयौसुकर॥छुवतिछनकिगोनीरु॥लालुतुम्हा
रोअरगजा॥उरकैलग्यौअवीरु॥३५॥चलौचलेछुटिजाइगौ॥हठुर
वैरैसकोच॥भयेबटाउहितिअव॥आपलोचनलोच॥३६॥कहेजिव
चनवियोगिनी॥विरहविकुलअकुलाइ॥कियेनकोअसुवास
हित॥सुघातिबोलसुनाइ॥३७॥छप्योंछबीलोमुहलसै॥नीलेअं
चरुचीर॥मनोकलानधिझलमलै॥कालिंदीकैंनीर॥३८॥छुटेन
लाजनलालचौ॥प्योलषिनेहरगेह॥सटपटातलोचनषरे॥भरैसं
कोचसनेह॥३९॥मानतुमोसोकहारहौ॥विवसबारुनीसेयफु
कतिहसतिहसिफुकति॥फुकिफुकिहसिहसिदेइ॥४०॥सदनस
दनकेफिरनकी॥सदनछुटैहरिराइ॥रुचैतितैविहरतफिरौ॥क
तविहरतउरआइ॥४१॥विरहविकलविनुहीलिषी॥पाती दईपठा
इ॥आंकविहूनीयौसुचित॥सूनैवांचतजाइ॥४२॥करैचाहसोचटुकि
कै॥षरैउडौहेमैन॥लाजनवायेतरफत॥करतषुदसीनैन॥४३॥
जौज्यौआवतिनिकटनिसि॥त्यौत्यौषरीउताल॥झमकिझमकि
टहलैकरै॥लगीरहचटैबाल॥४४॥ब्रजवासिनुकोउचितनको
॥अनुचितनआयोदुचितई॥कहौकहांतेहौ॥४५॥अपनअपनेम
तलगे॥वादिमचावतसोर॥ज्यौंज्यौंसबकोसेइबो॥एकैनंदकिसोर
॥४६॥सुन्दरसोंतुवगुनगनगनन॥अपचयौकंपकुचाल॥क्यौ
भेदास्यौउप्योहीयो॥दरकतनाहिनलाल॥४७॥वतुवैदेषिचकोरसो
ताज्योनषेनमूष॥विनगीवुगैअंगारकी॥चुगैकिचंदमयूष॥४८॥
तुहूंकहतिहौंआपहू॥समुझतिसवैसयान॥लषिमोहनजोमनुर
है॥तौमनुराषौमान॥४९॥धुरवाहोहिनअलिउठे॥धुवाधरनीचहूकौ
दा॥जारतआवतजगतकौ॥पावससप्रथमपयोद॥५०॥नषरुचिचूरन
डारिकै॥ठगिलगाइनिजसाथ॥रह्यौराषिहठिलेगयो॥हथाहथीमन
हाथ॥५१॥चलनदेतआजाररुनि॥उहिपरोसिहिनाह॥लसीतमा
सेकीदगुन॥हांसीआंसुनमांह॥५२॥सुरतिनतालनतानकी॥उवै

चितपितमारकजोगु गनि।नयोनयेसुतसोगु।फिरिअतिदूला।
सोजोइसमकैजारजजोगु॥७४॥मयमयमातवचलनयना।विच
धूघटपटकीना।मांनहूं सुरसरिता विमला।जलउछलजुगमी
ना॥७५॥राहिमुहूफेरिकिहेरिइति।हितसमहो चितुनारि।डीठिप
रसउठिपावकेपुलकैकहेंपुकारि॥७६॥विछुरेजियेसकोचइ।हि
बोलतवनततनवेंना।दोऊदौरिलगेहियें।कियेलजौहैंनैंन॥७७॥
मोहिकरतकतबावरी।करेंदुरावदुरैंना।कहेदेतरंगरातिके।
रगनिचुरतसेनैंना॥७८॥छपैछपाकरछितिछवैं।तमुसहरिनस
नारि।हसतिहसतिचलिससिमुषी।मुषतेंआचरटारि॥७९॥हो
कवाहमेरेकर।आहतकहौकहेंना।नहिजावकुसुनिसमलौ
नाहिन्हाकसतवैना॥८०॥नैधरलहिकरगहत।दिषादिषीकाइ
गाडीसुचितनांहीकरत।करिललचौहीडीठ॥८१॥पियकेध्यान
गहीगही।रहीवहीकैनारि।आपआपहीआरसीलषिरीझतिरि
झवारि॥बुरोबुराईजोतजै।तौचितुषरोडरातु।ज्योंनिकलंकमय
कुलषिगनैंलोगउतपातु॥८३॥मारिवेकोसाहसुककौंवढेविर
हकापार।दौरतिकैसमुहीससी।सरसिजसुरभिसमीर॥८५॥
कवकाधांनलमालषौ।यहत्थरूलगिहेकाहि।उरीयतुतंगीकोट
लै।प्रतिबिंवईकैजाहि॥८६॥विलषालषेषरीषरी।भरीअनषवैराग
मृगनैनीसैनतुनजौ।लषिवेनाकौदाग॥८७॥नीयारेदारघदगनु
कितानलरूतिसमानु।अवहेचितवनिऔरेकछू।जिहिवसहोतुसु
जानु॥८८॥फुकिफुकिफपकौंहेंपलनु।फिरिफिरिजुरिजमुहा
इ।बीदपीयागमुनीदमिसा।दीवसअलीउठाइ॥८९॥वोछोवडे
नकैसकै।लगौसतरकैगेन।दीरघहौहितनैकहूं।फिरिनिहारे
नैना॥९०॥पाहौअवोलोवोलियौ।आधैपवेवसामि।दीविदुराईदु
हूनकीलषिसकुचरोहीदामि॥९१॥वहुघहाईतुवरवानहौ।आन
नेआननआना।लगीफिरैदूंकादीयो।कानननकौनतकाना॥९३॥
हितकरितुमपठयोलगै।वाविजनाकीवाइ।ठलेंतपतितनका
तऊचलेपसीनान्हाइ॥९४॥अध्यनआनिढिगप्रानपति।रहितमु
दितदिनराति।पलकुकंपतिपुलकितियलुक।पलकुपसी
जतिजाति॥९५॥मकेसताईनतमुविरहु।प्रिसदिनुसरससनेह
रहैवहैलागीहगनु।दीपसिषासीदेह॥९६॥विरहजरीलषिजी
गननु।कह्योनउहिकैवार।अरीआवुनजितीतरी।वरसतुअं

समैपलटिपलटैप्रक्रति।।कौनतजैनिजचाल।।जौंअकरुनकरना
करौ।।इहिकपूतकलिकाल।।७३।।चटकनछांडतघटतहूंसजन
नेहगंभीर।।फीकौपरैनवरुफटैरंग्यौचोलरंगचीर।।७४।।सहबि
रहदारनदसा।।रहैनऔरउपाय।।जातजातज्यौंराषियत।।पियके
नाउसुनाय।।७५।।फिरिफिरिदौरतदेषियतनिचलेनैकुरहैन।।
एकजरास्कौनपरा।।करतकजाकीनैन।।७६।।कोनिकस्योइहजा
लपरि।।कितकुरंगअकुलात।।ज्यौंज्यौंसुरझिभज्यौचहत।।त्यौं
त्यौंउरझतजात।।७७।।अबतजिनांवउपायकौ।।आयौसांवनमा
स।।षेलुनरहिवौषेमसौं।।कैमकुसुमकीबास।।७८।।लसैमुरासा
तीयश्रवनु।।यौंमुकतनुदुतिपाय।।मानऊपरसकपालकौ।।रहे
स्वेदकनछाई।।७९।।मिलिपरछांहीजोन्हसौं।।रहेदुहूनकेगातह
रि।।राधाएकसंगही।।चलेगलीमहिजात।।८०।।विधिविधिकौनिक
रैटरैनटापरैहूं।।पानु।।चितेकितैतेलेधर्यौ।।पयतौयतेतनमानु।।८१।।
मोरचंद्रिकास्यामसिर।।चढिकतकरतगुमान।।लषबीपायनलुबलि
सुंनियतुराधामानु।।८२।।चिरजीवौजोरीजुरैक्यौंनसनेहगंभीर
कोघटिएवृषभानुजा।।वेहलधरकेवीर।।८३।।औरैंगतिऔरैवच
नभयौवदनुरंगऔर।।द्यौसकतेंपियचितचढी।।कहेचढैहौसौ
र।।८४।।बेदीभालतंबोरमुष।।सीसिलसिलेबार।।दृगआंजेरा
जेषरी।।साजेसहजसिंगार।।८५।।अंगअंगप्रतिबिंबपरिदरपैनसेस
वगात।।दुहरेतिहरेचौहरेभूषनजानेजात।।८६।।पट्टेकैपौरुषीपट
ति।।सगवागईसनिहारिनमोहनछविपरकटी।।कहैकथीनादेह
मोहनचासतिमुहनटति।।अजापिनसोलपटाति।।औरविछुआचलु
करइवा।।अगेंआवतुजातु।।८७।।मोहिभरोसौरीझिहैउझकिझां
किएकबार।।रूपरिझावनहारुवहएनैनारिझवार।।८८।।करबैयौंसांक
रेकुंजमग।।करगहुकांकिककरात।।मंदमंदमारुततुरंग।।षूंदन
आवतुजातु।।८९।।जोंदीपिलौगलालितौतऊंचितनेपहरियकऔ
का।।सदासंकबढिपरहौरहौचढीसीनोक।।९०।।बरजैदूनीहठच
ढैनासकुचैनसकाय।।टूटतकटिदुमचीमचकाल्यौं।।लचिलचिब
चिजाय।।९१।।करसमेटिकचभुजउलटि।।षयेसीसपटुटारि।।का
कोमनबांधैनयहजूरोबांधनिहारि।।९२।।सघनकुंजछायेसुष
दसीतलसुरभिसमीर।।मनुकैजातुअजौंउहैं।।उहजमुनाकै
तीर।।९३।।सोहतवोटैपीतुपटुस्याम।।सलोनैगात।।मनौनीलमनि

सेलपरा॥आतपयस्योप्रनात॥६९५॥नलालालबेदीललना॥आयत
रहेविराहेविराजि॥२ डुकलाकुंजमेंवसी॥प्रभ्मेराक्रमयना॥जि॥६९॥
अंगअंगछविकीछटनाउपटतिजातिअछेह॥परापातराउतउ
लोनरीसदिह्वा॥६९२॥दृगथरकौहैंअधपुलौदेहाप्पकोहैटारामु
रतसुषितसादेषियता॥दुषितगरमकेनारा॥६९आविहसतिसकु
चतिसादीये॥कुचअंवडुविषेबाहा॥नाजेपटतटकौचलीन्हाय
सरोवरमाहिं॥६९॥वरनबासमुक्तमारतासवनिधिरहीसमा
यापुरीलगागुलाबकी॥मालनजांनीजाय॥६९॥पारथनलषिय
तिपहरियो॥कंचनसेतनबाला॥कुतिलानेजांनापरे॥उरथपेक
मत्ता॥६९॥गोधनतहरष्योहीये॥गोधनतेहरा॥निधरकलेकप
जाया॥समकिपरेगीसासपरा॥परतुपसुनकेलैपाय॥६९॥सुह
धीवतिपकीघसति॥हसतिअनगवतिता॥राधसातिनइदीवरु
नयना॥कालिंदीकेनारा॥६९॥बदतनिकसिकुचकोरुचि॥कट
तगोरसुजमला॥मनुलुटिगोंलोंटनुवंटतु॥षोटतुंउंचेफूला॥६
॥अहेदहेमीजिनथरे॥जिनितलेहिउतारि॥नाकैहेछोकोछु
योअैसेहीरहिनाऱि॥७००॥न्हायपहरिपडुकटिकायो॥वेदासिसप
रितागु॥ड्गचलायघरुकौचलता॥विदाकापेघनस्याम॥॥करउ
गायघुघटकरतउसरतपटगुकरोटासुषमोटैलटीललनाल
बिललनोकोलौटि॥रासरसतपोछतुलषिरहतुलगिकपोल
कैधांनसुरलैप्योयाटलविमला॥प्यारापठयेपाना॥२॥वामानी
माकोमिनी॥कहिबोलौशानेसा॥प्यारीकहतषिसातनहि॥पाव
सचलतबिदेसाध॥उठिवकुवकुपतोकहौ॥पावसकेंअमिसा
राजांनिपरेगीदेषियो॥दामिनिघनअंधियार॥पाकेवाआवतई
हगलारहेविलायचलेनादससनकीसाधेरहै॥सध्येयेहिननेन
॥घवेसरिमोतीधेनितुहा॥कौवूकैकुलजाति॥पावोकरितायवे
वकुरसनिधरकदिनराति॥प्रातियमुषलषिहाराजरा॥वेदीब
देविनोदासुतसेहमानकलियो॥सुधपूरनविधुगोदा॥पगोरदे
गदकारीपरोहसतिकपोलनगाडकेसालसोतिगवारियह
सनकिरवाकीआञा॥प्रतिलौलषेनकुलकथा॥विकुजोंलो
गहरायादेषेआवतिदेषहा॥न्यौहूरबौनजाया॥१॥योदलक
टेबलकतौतेजयस्यांधनवाला॥उदरअधासुरकेपराज्योह
रिगायगुवाला॥२॥घरिघरितुरकनिहींदुनोदेतअसीसराहि

पतिनुचपिवादरिवुरीतिराधाजयसाहि॥ राउक्रकमपायजयसाहि कौ॥ लहिराधिकाप्रसादकरीविहारीसतसई॥ जेरीअनेकसब्द ॥७१३॥ इतिश्रीकविविहारीदासकृतसतसयासमाप्ता॥ ॥

गोबरनाथ हरजुकी चरनकवल चरिह दासी
गोविंदकल्यानदासकेसेवगगोबरनाथ
वांसी

Manuscript

of

Raja Baney Singh

of

Alwar

of

1902

अथकविबिहारीदासकृ
तसतसईलिख्यते।।दोह
रा।।मेरीभवबाधाहरौरा
धानागरिसोइ।।जातन
कीझांइपरैंस्यामहरितदु
तिहोइ।।१।।

दोहरा।।अपनेअंगके
जांनिकैंजोबननृपति
प्रबीन।।स्तनमननैंननि
तंबकैंबडोइजाफाकीन
।२।

दोहरा।।अरतैंटरतनबर
परैंदईमरकमनमैंन।।
होडोहोडबढिचलैचि
तचतराईनैंन।।३।।

दोहरा।।औरैंओपकनीन
कीगनीघनीसिरताज।।
मनीधनीकेनेहकी।।ब
नीछनीपटलाज।।४।।

दोहरा॥ बहके सब जी सब
की कहत ठौर कुठौर लखै
न॥ छिन औरै छिन और से
छबि छाके नैन॥९॥

दोहरा॥ नीकी दई अनाक
नी॥ फीकी परी गुहारि॥ त
ज्यौ मनु तारक बिरद॥ बार
क बारन तारि॥१०॥ दोहरा

दोहरा॥ चितई ललचौंहे
चपल॥ डगि छूटे घट पट मां
हि॥ छलसौं चली छुवाइ
कैं॥ छिनक छबीली छांहि
॥११॥

फिरि फिरि चितउत ही रह
ता॥ टूटी लाज की लाव॥ अंग
अंग छबि झौर मैं भयौ
भौंर की नीव॥१२॥ ८

दोहरा॥डारैंठोडीगाडगहि
मैंनबटोहीमारि॥चिलक
चौंधमैंरूपठग॥हांसीपां
सीडारि॥१७॥

दोहरा॥कीनेकुकोटिकज
तन॥अवकहिकाढैकौंनु॥
भोमनुमोहनरूपमिलि॥
पांनीमैंकोलौंनु॥१८॥

दोहरा॥लग्यौसुमनह्वैहै
सुफलआतपरोसनिवा
रि॥बारीबारीआपनी॥सींचि
सुहृदयताबारि॥१९॥

दोहरा॥अजौंतर्योनाहीर
ह्यौ॥श्रुतसेवतइकअंग॥ना
कवासबेसरिलह्यौ॥बसि
मुकताकेसंग॥२०॥

दोहरा॥ सबही तौं समुहा
ति छिनु चलति सबनि दै पी
ठि। वाही तौं ठहराति यह
कविलनवी लौं दीठि॥२९॥

दोहरा॥ चितवनि रूखे दृग
निकी हांसी विनु मुसिका
नि। मान जनायौ मानिनी
जानि लियौ पिय जानि॥३०॥

दोहरा॥ कौंन भांति रहिहैं
विरदु अब देखिबी मुरारि
बीधे मोसौं आनि कौं गीधे
गीधहिं तारि॥३१॥

कहत नटत रीझत खिझत।
मिलत खिलत लजियात।
भरे भौंन मैं करत हैं। नैंन
नि ही सब बात॥३२॥ दोहा

दोहरा॥ वाही की चित चटपटी धरत अटपटे पाइ॥ लपट बुझावत बिरह की॥ कपट भरेऊ आइ॥३३॥

दोहरा॥ लखि गुरुजन बिचि कमल सैं॥ सीस छुवायौ स्याम॥ हरि सनमुख करि आरसी हियें लगाई बाम ॥३४॥

दोहरा॥ पाव महावर दैन कौं॥ नाइनि बैठी आइ॥ फिरि फिरि जानि महावरी॥ एड़ी मीड़ति जाइ॥३५॥

दोहरा॥ मोहिं नि[illegible] [illegible]म्यौ मोही वहै हिआउ॥ स्नि[illegible] न आयें आवै नही॥ आयें आवति आउ॥३६॥

दोहा॥षेलनसिषयेअलि
भलै॥चतुरअहेरीमार॥
काननचारीनैनम्रग॥नाग
रनरनिसिकार॥५५॥ ::

दोहा॥रससिंगारमंजन
किये॥कंजनभंजनदैन॥
अंजनरंजनहूबिना॥षंज
नगंजननैन॥५६॥ ::

दोहा॥जानेमोहनमोह
कौं॥मोहीकरतकुचैन॥क
हाकरौंउलटेपरे॥टोनेलो
नेनैन॥५७॥ ::

दोहा॥याकैंउरऔरैकछुउ
पजीवजीवलाइ॥पजरैनी
रगुलाबको॥पीयकीवा
तबुझाइ॥५८॥ ::

दोहा॥कहा लेहुगे षेलपें
तजौ अटपटी बात॥नेंकह
सौंही हैं भई॥भौं हें सौंहें
घात॥४९॥ १

[illegible]

दोहा॥सारी डारी नील की॥
ओट अचूक चुकैन॥मोम
न मृग करवर गहत॥अहे
अहेरी नैन॥५०॥ १

[illegible]

दोहा॥दीरघ सांस न लेहु
दुष॥सुष सांई यै न भूल॥
दई दई कौं करत हो॥दई
दई सुकबूल॥५१॥ १

[illegible]

दोहा॥या अनुरागी चित्त
की॥गति समुझै नहि को
इ॥ज्यौं ज्यौं बूडै स्याम रंग॥
त्यौं त्यौं उज्जल होइ॥५२॥

[illegible]

दोहरा॥कहाभयोजोबीछु
रे॥मोमनतोमनसाथ॥उ
डीजातकितहूंतऊ॥गुडी
उडायकहाथ॥५७॥

दोहा॥लखिलौनेलोयनिक
को॥कोइनहोइनआज॥
कौनगरीबनिवाजिबौ॥कि
तटूठ्यौरतिराज॥५८॥

दोहरा॥सीतलताअरुसुबास
कौ॥घटैनमहिमासूर॥पी
नसवारैजोतज्यौ॥सोराजा
निकसूर॥५९॥

दोहरा॥कागदपरलिखत
नबनै॥कहतसंदेसलजा
त॥कहिहैसबुतेरोहियो॥
मेरेहियकीबात॥६०॥

दोहरा॥ जब जब वै सुधि कीजीयै॥ तब सब ही सुधि जां।हि॥ आंषिनि आंषि लगी रहै॥ आंषौ लागत नांहि॥६२॥

दोहरा॥ कौंन सुनै कासौं कहौं॥ सुरति बिसारी नाह॥ बदाबदी ज्यौं लेत है॥ ए बदरा बदराह॥६१॥ ः

दोहरा॥ मैं हो जांन्यो लोचननि॥ जुरत बाढिहै जोति॥ को हो जानै डीठ कौं॥ दीठि करकटी होत॥६३॥

दोहरा॥ बंधु भये का दीन कें॥ को तारयौ रघुराय॥ तूठे तूठे फिरत हौ॥ झूठे बिरद कहाय॥६४॥ ः

दोहरा॥कबकौटेरतदीनरट होतनस्यामसहाइ॥तुम्हहूँलागीजगतगुरु॥ जगनायकजगवाइ॥६९

दोहरा॥अंगअंगनगजगमगति॥दीपसिखासीदेह दियाबढ़ाएहूँरहै॥बड़ौ उज्यारौगेह॥७०॥

२२

दोहरा॥कुटीनसिक्षताकी ऊलका॥कलकौजोबन अंग॥दीपतिदेहदुहूंनि मिलि॥दिपतिताफलितारं गा॥७१॥

दोहरा॥सकविनरहियैस्या महनि॥एसतरौंहेबैन॥ देतरचौंहेचितकहै॥नेह नचौंहेनैन॥७२॥

२२

दोहा॥पत्राहीतिथिपाइयै
वावरकेचिहुंपास॥नितप्र
तिपून्योई रहौ॥आनन
ओपउजास॥७३॥

दोहा॥वहिसंकोचदसव
दनवस॥सांचुदिषावति
वाल॥सियलौंसोधतिति
यतिनहिंलगनिअगनिकी
ज्वाल॥७४॥

दोहा॥जौलजुगतिपियमि
लनकी॥धूरिमुकतिमुंह
दीन॥जौलहियैसंगसज
नतौ॥धरकनरकहूंकीन॥
॥७५॥

दोहा॥चमकतमककहांसीस
सक॥लपटझपटससकांनि
नि॥एजिहिंरतिसोरतिसुक
तिऔरसुकतिअतिहांनि॥
॥७६॥

दोहरा॥ कहत न देवर की कुबत,
कुलतिय कलह डराय॥ पंजर
गत मंजार ढिग॥ सुक ज्यौं
सूकति जाइ॥८५॥

दोहा॥ औरैं भांति भए अब ए चौ
सर चंदन चंद॥ पति विन अ
ति पारत विपति मारत मारु
त मंद॥८६॥

दोहरा॥ चलन न पावत निग
म मग॥ जग उपज्यौ अति त्रा
स॥ कुच उतंग गिरिवर गह्यौ॥
मैना मैन मवास॥८७॥

दोहरा॥ कोऊ कोरिक संग्रहौ
कोऊ लाख हजार॥ मो संप
ति जदुपति सदा॥ विपति वि
दारनहार॥८८॥

दोहरा॥वेईगडिगाडैंपरी॥
उपटौहारहियेन॥आंन्यौ
मोरिमतंगमन॥मारिगु
रेरनिमैंन॥९७॥

दोहरा॥नैंकनझुरसीबिर
हझरा॥नेहलताकुम्हिलाति॥
नितनितहोतहरीहरी॥ख
रीझालरतिजाति॥९८॥

दोहरा॥हेरिहिंडोरेंगगनतैं
परीपरीसीटूटि॥धरीधाइ
पियबीचिहीं॥करीखरी
रसलूटि॥९९॥

दोहरा॥नैंकहसौंहीबानि
तजि॥लख्यौपरतमुखनीठ॥
चौकाचमकतचौंधमैं॥प
रतचौंधसीडीठ॥१००॥

दोहरा॥सतरौंहरूषेवचन
करतिकठिनमननीठि॥क
हाकरौंह्वैजातहरि॥हेरि
हसौंहीडीठि॥१०६॥

दोहरा॥वाहिलषैंलोइन
लगैं कौंनजुवतिकीजो
ति जाकीतनकीछांहढि
ग जौंन्हछांहसीहोत॥११०

दोहरा॥काहाककैहौबावरीद
साहरिप्रांननिकेईसवि
रह ज्वालजरिबोलषौंमरि
बोभईअलीह॥ ११५॥

दोहरा॥ज्यौंज्यौंजोबनजेठदि
ना॥कुचमतिअतिअधिका
त॥त्यौंत्यौंछिनछिनकटि
छिपा॥छीनपरतिनितजात
॥१३॥

दोहा॥नेहतरैरोनैनोंरकहि
कतकरियतद्रिगलोल॥
लीकनहींयहपीककीश्रु
तिमनिझलककपोल॥२३॥

दोहा॥नैंकनजानीपरति
अति॥परयौबिरहतनुछा
मा॥उठतिदियैंलौंनादिह
रिलियैतिहारौनाम॥२४॥

दोहा॥नभलालीचालीनि
सा॥चटकालीधुनिकीन॥
रतिपालीआलीअनतआ
येबनमालीन॥२५॥

दोहा॥कैहैंसोनेबदरि
नौ॥लरतबडेकेकाज॥ट
हौदमामोज्ञातकौ॥क
हिदूल्हाकेचाम॥२६॥

दोहरा॥ लाज गहौ बेकाज कत घेरि रहे घर जांहि॥ गोरस चाहत फिरत हौ॥ गोरस चाहत नांहि॥३५॥

दोहरा॥ बाउ घरी ऊबिसरियै॥ कलित ललित अलि पुंज॥ जात मनौ तीरत माल तहां मिलत मालती कुंज॥३६॥

दोहरा॥ उन हरि की हंसि कै इतै इन सौंपी उसिकाइ॥ नैंन मिले मन मिलि गये॥ दोऊ मिलवत गाइ॥३७॥

दोहरा॥ परयौ जोरि बिपरीति रति रूपी सुरत रनधीर॥ करत कुलाहल किंकनी॥ गह्यौ मौन मंजीर॥३८॥

दोहरा॥ फिरि फिरि बिलषी
है लषति फिरि फिरि लेत उ
सांस॥ सांई सिर कच सेत
ज्यौं बीत्यौ चुनत कपास॥३७

[illegible]

दोहरा॥ डगकु डगति सी
चलि ठुकि चितई चली
निहारि॥ लिये जात चित
चोरटी यह गोरटी नारि॥
॥३८॥

[illegible]

दोहरा॥ करी बिरह ऐसी तऊ
गैल न छाडतु नीचु
नैनें चसमा चढ़ा चाहे
लषै न मीचु॥३९॥

[illegible]

दोहरा॥ जो वाके तन की द
सा देषौ चाहत आप
तौ बलि नैंकु बिलोकियै
चलि अचकां चुपचाप॥४०॥

[illegible]

दोहरा॥जपमालाछापेति
लकसरैनएकोकांम॥म
नकाचेनाचैट्टया॥साचेरा
चैराम॥४५॥ ॥

दोहरा॥बनतनकौंनिकस
तलसततहसतहसतइतम्रा
इमहगपंजनगहिलैगयौ॥
चितवनिचेंभलगाइ॥४६॥

दोहरा॥मदनभलौवदरचि
रहतौंध्यहविचारचितजोइ
मदनमिटेदुषएककौं॥दि
रदहूंदुषहोइ॥४७॥ ॥

दोहरा॥घरघरडोलतदीनह्वै
जनजनुजाचतजाइ॥दियैं
लोभचसमांचषजलघुपन
बडौलषाइ॥१४८॥ ॥

दोहरा॥सोरठा॥मैंसमुझ्यौ
निरधारयहजगुकाचोका
चसौ॥एकैरूपअपार॥प्रति
बिंबितलषियतजहां॥६१॥

दोहरा॥लटकिलटकिलट
कतिचलतडटतमुकट
कीछांह॥चटकभरयौनट
मिलिगयौ॥अटकभटक
बनमांह॥६२॥

दोहा॥मलिनदेहवेईबस
न॥मलिनविरहकेरूप॥पि
यआगमऔरैचढी॥आनन
ओपअनूप॥६३॥

दोहरा॥रंगरातीरातेहियैं॥
प्रीतमलिषीवनाइ॥पाती
कातीविरहकीछातीरही
लगाइ॥६४॥नवोढानाइका

दोहा॥ लाल अलोलिक ल
रिकई लषि लषि सषी सि
हाति॥ आजु काल्हि मैं देषि
यतु रउक मैं ही भांति॥ ९५

प्रीतम गर्वनी नाइका॥ बिल
सीउब कौं हे सषन तिय लषि
गवनु वराइ॥ पियगह व
रिआवो हियो राषी गरै लगा
इ॥ ९६॥

दोहा॥ प्रतिबिंबित जयसा
हि दित दीपत दर्पन धाम॥
सब जग जीतन कौं करौ काय
ब्यूह मनु काम॥ ९७॥ ::

खंडिता नाइका॥ बालक ह्वाला
ली भई लोइन कोइन मांहि
लाल तुम्हारे हगनु की॥ प
री हगनु मैं क्यांहि॥ ९८॥

दोहरा॥ तरुनिकोकनदबरनबर भए अरुन निसि जागि॥ वाहीके अनुरागदृग रहे मनो अनुरागि॥१६६॥

प्रीतम गड़ौ॥ चलत चलत लौ लै चले सब सुष संग लगाइ॥ ग्रीषम बासर सिसिर निसि पिय मो पास बसाइ॥

दोहरा॥ तजत अठान न हठ परौ सठमति आठौं जाम॥ भयो बाम वा बाम कौ रहै काम बेकाम॥१७२॥ सिंगार र

दोहरा॥ बेसर मोती दुति झलक परी अधर परि आइ॥ चूनो होइ न चतुर तिय क्यौं पट पोंछौ जाइ॥१७३॥

हेमंतहि॥आवतुजातनजा
नियत्तुतेजहितजिसियरा
ना॥बिरहजवांईलैपटौ॥
घरौपूसदिनमांन॥७३॥

अभिसारकालाइका॥गोपअ
घाइनितेंउठेगोरजक्काई
गैल॥चलिबलिअलिअ
भिसारकाभलीसंकौपैसे
ला॥७४॥

नेत्रलगन॥चितवितबचतु
नहरउहगिलालनहगव
रजोरासावधानकेवटप
शाएजागतकोकिनचौरा॥७५॥

दोहरा॥विकसतनवबल्ली
कुसम॥निकसतपरिमल
पाइ॥परसिपजारतिविरह
हियबरसिरहेकीवाइ॥७६॥

रूपवरनन॥ सौनजुहीसी
जगमगति॥ अंगअंगजोब
नजोति॥ सुरंगकसूंभीकं
चुकीदुरंगदेहदुतिहोति॥
॥२८६॥

नैत्रलगन॥ डीठिवरतबांधी
अटनु॥ चढिधावतनडरा
त॥ इतहिउतहिहगदुहू
निकेनटलौआवतजात॥२८७

सबीलहरा॥ फटकिचढति उ
तरनिअटा नैउनथाकति
देह॥ भईरहैनटकोबटा॥
अटकीनागरनेह॥२८८॥

नैत्रलगन॥ लोभलगैहरि
रूपकोकरीसांटिजुरिजाइ॥
होंइनबेचीबीचहीलोइ
नबडीबलाइ॥२८९॥

दोहा ॥ छिनु छिनु मैं खटक
ति सु हिय खरी भीर मैं जा
त ॥ कहि जु चली बिनहीं
चितै ओठनु ही बिचि बात
॥१॥

दोहा ॥ अजौं न आए
सहज रंग विरह दूबरे गा
त ॥ अब ही कहा चलाइय
त ललन चलन की बात ॥२॥

सोरठा ॥ अजु नेक रगहि
आस हगिन हिय पहिराई
लाल ॥ नौलसिरी औरै ब
ढी बोलसिरी की माल ॥४॥

दोहा ॥ नई लगनि कुल की
सकुच बिकल भई अकु
लाइ ॥ दुहूं ओर ऐंची फिर
ति फिरकी लौं दिन जाइ ॥५॥

पियआगमआगमकहिपठईजि
यसेवतीपियआवनकीवा
ता॥फूलीआंगनमैंफिरैआंग
नआंगनसमात॥२३६॥

दोहा॥जिनदिनदेखेवेकुसु
मगईसुबीतिबहार॥अब
अलिरहीगुलाबमैंअपत
कटीलीडार॥२३७॥

दोहा॥मैंवरजीकैवारतूइ
तकतलेतकरौट॥पखुरील
गैगुलाबकी॥परिहैगात
षरौट॥२३८॥

[illegible]नीचीयैनीची
निपटडीठिकुहीलौदौरि॥
उठिऊंचैनीचैदयो॥मनकु
लंगझककौरि॥२३९॥नैनल
गन॥

वैसंधि॥तियतिथितरुनकि
शोरवयपुन्यकालसमदौ
न॥काहूपुन्यनुपाइयत।
वैससिंधसंक्रौन॥२५६॥

विरहवरनन॥गनतीगनि
बेतेरहेंछतहूंअछतसमा
न॥अलिअबएतिथिऔम
लौंपरेरहौतनप्रान॥२५७॥

दोहरा॥सबैहसतकरता
रदैनागरताकेनांव॥गयौ
गरवगुनकोसरबगएग
वारेगांव॥२५८॥विरहवर
नन॥

दोहा॥जातिमरीबिछुरीघरी,
जलसफरीकीरीति॥छिनछि
नहोतखरीखरीअरीजरीय
हप्रीति॥२५९॥स्वाधीनप
तिका॥

दोहा॥ अहे कहै न कहा क्यौ तो सों नंदकिशोर॥ बड बोली वलि होति कत वडे दृगन के जोर॥२९५॥ ॥

दोहा॥ पिय प्रानन की पाहरू करति जतन अति आप॥ जा की दुसह दसा परयौ॥ सौति नहूं संताप॥२९६॥ ॥

दोहा॥ वह कि वडाई आपनी कत राचति मति भूल॥ विन मधु मधुकर कै हियैं गडै न गुडहर फूल॥२९७॥

दोहा॥ दियौ जु पिय लखि चषन मैं षेलत फाग षियाल॥ वाढत हूं अति पीर सु न काढत वनत गुलाल॥२९८॥

दोहा॥ अनतबसेनिसिकी
रिसनु,ऊवरिरहीविसेषि॥
तऊलाजआईझुकति॥घ
रलजौहैंदेषि॥२६८॥ ꣸

आनलैंऔरातुनकौ। सुंगम
हावरसौतपग्यनिहवरहीअ
नपाइ॥पियअंगुरिनला
लीलषैंघरीउगीलगिलाइ॥दै
या॥

दोहा॥ मानकरुतषदिषराव
नौदुलहीकरिअनुराग॥
सासुसदनुमनुलालहूं॥
सौतिनुदियोसुहाग॥२७१

दोहा॥ कतसकुचतनिध
रकफिरो॥रतियोषोरवुमैं
न॥कहाकरौजोजांहएलगे
लगेहैंनैन॥२७२॥ ꣸

दोहा॥ आउ दियो मनु फेरि
लै पलटै दीनो पीठि॥ कौन
चाल यह रावरी लाल लुका
वत दीठि॥२७२॥ ॥

दोहा॥ गोपिन संग निसि
सरद की, रमत रसिक रस
रास॥ लहाछेह अति गतिनु
की, सबन लखे सब पास॥२७३॥

दोहा॥ सो मन हरनि कहि राधि
का तन हनि तनु जाती र॥ अहे
वनि करति तरौ सकौ॥ पिन
ऊपरौ होनी र॥२७४॥

बिरह बरनन॥ गोपिन के अ
सुवनि भरी सदा असोस अ
पार॥ डगर डगर नै ह्वै रही॥
बगर बगर कै बार॥२७५॥

लालधीरा॥सुहमिठासहै
गवीकनौभोहैंसरलसुभा
ग्रातऊघरैआदरकैरैघिन
घिनहियोसंकाइ॥३०४॥

रतिहरतना:जदपिनाहना
हीनहीवदनलगीजकजा
ति॥तदपिभोहहासीभरि
नुहांमहियेठहराति॥३०५॥

हवौन्नसगवनैन॥छुटनन
पैयतछिनऊवसिनेहनग
रयहचाल॥मारौफिरिफि
रिमारियौछुनौफिरैखुस्याल
॥३०६॥

नैनलगन॥छुनहीस्यामसता
रिनभरुहसमिकीठनहा
रि॥नैनदवावतनोदलौनि
रषिनिसासीनारि॥३०७॥

सिंगारवर्नन॥ कहत सबै बैंदी
दीयैं आंक दसगुनो होत॥
तिय लिलार बैंदी लगत अ
गनित बढत उदोत॥ ३०८॥

प्रीतम पत्री॥ तर झुरसी ऊप
र गरी कज्जल जल छिरका
इ॥ पिय पाती विन ही लिखी
बांची विरह बलाइ॥ ३०९॥

विरहवर्नन॥ सोरठा॥ विरह
सुकाई देह नेह कियो अ
ति डहडहो॥ जैसें वरसे मेंह
जरै जवासो जो जमैं ३१०

रूपवर्नन॥ देषी सोनजु
ही फिरति सोनजुही सें अं
ग॥ दुति लपटन पट सेत
हूं करति वनौटी रंग॥ ३११॥

दोहा॥ पहिरिन भूषन कन
क के कहि आवत इहि हेत॥
दर्पन के से मोरचा देह दि
षाई देत॥ ३६॥ दो॥ नेत्र लगन

नैन लगत॥ जदपि चवाइ
नु चीकनी चलत चहूं दिस सै
न तऊ न छाडत दुहुनि
के हंसी रसीले नैन॥ ३७॥

दोहा॥ नए बिससिय है ल
षि नए दुरजन दुसह सुभा
इ आंटै परि प्रानन हरै कां
टै लौं लगि जाइ॥ ३८॥

आन कसौं॥ अनरस हूं रस पा
इयत रसिक रसीले पास॥
जैसे सांठे की कठिन गांठी
भरी मिठास॥ ३९॥

सिसररितु॥ तपनितेजतप
तपियतअतलतलाईमां
हि॥ सिसिरसीतकौ हूंनट
है बिनलपटेतियनाह॥३२४॥

सिसिरितु॥ रहिनसकौसबज
गतमैं सिसिरसीतकेत्रास॥
गरमभाजिगढवैभईतिय
ऊचअचलमवास॥३२५॥

दोहरा॥ कोरजतनकोऊक
होपरैनप्रकृतिहिवीच॥न
लबलजलऊंचेचढैअंतनी
को
चनीच ॥३२६॥

नेत्रलगन॥ फूटेजानिनसंग्र
हैमतउरहनिकसैचैन॥या
हीतेंमानोकियेविधिवात
निकोनैन॥३२७॥

दोहा॥ छुटत मुठी संगही
छुटै लोक लाज कुल चालि
लगे दुहन इक बेरही॥ च
लि चित नैन गुलाल॥३३४॥

दोहा॥ ज्यौं ज्यौं उझक झंपै
पति बदन झुकति बिहस
सतराति॥ त्यौं त्यौं गुलाल
झुठी झुठी झझकावत प्यौ
जाति॥३३५॥

दोहा॥ ज्यौं ज्यौं पट झटकति
हठति हंसति नचावति नै
न॥ त्यौं त्यौं निपट उदारहूं॥
फगुवा देत बनै न॥३३६॥

दोहा॥ ज्यौं ज्यौं पावक लप
ट सी॥ तिय हिय सौं लपटाति
त्यौं त्यौं छुही गुलाव की छ
तियां अति सियराति॥३३७

दोहा॥ हतुहित कारि प्रीत
मलियो कियो ज्ञ झो तिहि
गा॥ अपने कर मोतिन गु
हो भयो हलाहल हार॥२५८॥

दोहा॥ दैग ढेठ सडात उ
तज़ लन वुऊ वड चागि॥
हीसों लागै पो हियो ताही
के हिय लागि॥ २५९॥

सोरठा॥ ढीठ परौ सिनि
इ ठकै कहै जु गहै सयान।
सबै संदेसे कहि कह्यौ मु
सिकाहट मैं मान॥२६०॥

दोहा॥ पतवारी माल
पकरि औरु न कछू उपाव।
तरि संसार पयोध कों हरि
नांव हि करि नाव॥२६१॥

दोहा॥ रनितभृंगघं
टावलीझरतदानमधुनी
र॥ मंदमंदआवतचल्यौकुं
जरकुंजसमीर॥२६६॥

दोहा॥ रहौरुकौक्यौंहू
सुचलिआधिकरातिपधा
रि॥ हरतितापसबद्यौसको
उरलगियारिबयारि॥२६७॥

दोहा॥ चुवतस्वेदमक
रंदकनतरुतरुतरबिरमा
इ॥ आवतदछिनतैंचल्यौ
थक्यौबटोहीबाइ॥२६८॥

दोहा॥ लपटीपुहुपपरागप
टसनीस्वेदमकरंद॥ आ
वतिनारिनवोढलौंसुख
दबावगतिमंद॥२६९॥

दोहा॥ ललन सलोने अरु
रहे अति सनेह सों पागि॥
तनिक कचाई देति दुख सू
रन लौं मुह लागि॥२७०॥

दोहा॥ विषम विरषादित
कीत्रषा थके सबै जल सो
धि॥ मरुधर पाइ मतीर हूं॥
मारू कहत पयोधि॥२७१॥

दोहा॥ प्यासे दुपहर जेठ
के जिये मतीरन सोधि॥
अगमित अपार अगाधि ज
ल मारो मूंड़ पयोधि॥२७२॥

दोहा॥ पंडिता॥ नकरि न ड
र सब जग कहत कत बेका
ज लजात। सौंहैं कीजै नैन
जो सांचो सौंहैं षात॥२७३॥

सीतलसहदनी...रहिहै चंच
लप्रानपकाहिकौनकी
ग्रगोटाललनचलनकी
चितधरीकलनपलनकी
ग्रोटा॥३७४॥

मानहुँसौ॥जौप्याहोचिल
कनघटैमैलोहोइनमित्त॥
हृजराजमनकुवाइयैने
हचीकनेचित्त॥३७५॥

लक्षितानायका॥कोटिजत
नकीजैतऊनागरनेहदुरै
ना॥कहैदेतचितचीकनो
नईरुषाईनैन॥३७६॥

नेहलगन॥लालतुम्हारे
रूपकीकहोरीतियहिको
न॥जासौंलागैपलकदृग
लागतपलकपलौन॥३७७॥

उऊटसोभामो रखऊटकी
चंद्रिकऊयोंराजतनंदनं
दामनेमसिसेघरकीअ
कसकियेसिघरमतिबंद॥
॥४०२॥

ध्यानवरननी॥ अधरधरत
हरिकेपरत,ओठडीठि
पटुजोति॥हरितबांसकी
बांसुरीइंद्रधनुषरंगहोति॥
।४०३।

सातगभावा॥ प्रीतमदृग
मीचतिप्रियापानपरस
हषपाइ॥जानिपिछान
अजानलौनेऊनहोतिज
नाइ॥४॥

हुनदहलना॥ देखोजागि
तौवैसई,सांकरलगीकपा
टकितक्वैआवतजातभ
जि,कोजानेकिहिवाट॥

परमारथ॥ जौंकैहंतौंहो
रुगो,हौंहरिअपनीचाल।
हठनकरौअतिकठिनहै।
मोतारिबोगोपाल॥५०६॥

दोहा॥ करौकुबतजगकु
टिलतातजौंनदीनदया
लादुखीहोहुगेसरलहि
यबसतत्रिभंगीलाल॥५०७

दोहा॥ मोहितुम्हैबाढीब
हसकोजीतैजदुराजाअ
पनेअपनेबिरदुकीदुहूं
निबाहतलाज॥५०८॥

दोहा॥ निजकरनीसकु
चैहिकतसकुचावतिइं
हिचाल॥मोहूंसेनितबि
मुखकेसनमुखरहिगोपा
ल॥५०९॥

दोहा॥ हरिभजत प्रभुयी
तिदेगुन विस्तारन काल॥
प्रगटतिनिरगुन निकट
हीरंगरंग भूपाल॥७१०॥

[illegible]

दोहा॥ तौ अनेक औगुन
भरहि चाहै याहि बलाइ॥
जौंपति संपति हूं विना॥
जदुपति राखी जाइ॥७११॥

[illegible]

दोहा॥ कहै यहै श्रुति सिं
मृतौ यहै सयानौ लोग॥
तीन दिवावति निसकहीं
पातक राजा रोग॥७१२॥

[illegible]

दोहा॥ जो सिर धरि महि
मां महीं लहियत राजा
राइ॥ प्रगटत जडता अप
नियै सुमकुट पहिरत पा
इ॥७१३॥

[illegible]

दोहा॥ कोकहिसकैव
डेनिसोंलखैवडीयोभूल।
दीनेदईगुलावकेइनि
डारनिवैफूल॥५२४॥ ॐ

दोहा॥ समैसमैसुंदरसबै
रूपकुरूपनकोइ।मनकी
रुचिजेतीजितैतिततेती
रुचिहोइ॥५२५॥ ॐ

दोहा॥ याभवपारावारको।
उलंघिपारकोजाइ॥ति
यछविछायाग्राहनीग
हैवीचहीआइ॥५२६॥

दोहा॥ दिनदसआदरु
पाइकैकरिलैआपुवखा
नु॥जौलगकागसराध
पखुतौलगुतोसनमानु॥५२७

दोहरा॥मरतप्यासपिंज
रापर्योसुवासमैकेफेर॥
आदरदेदेबोलियतु,बा
यसबलिकीबेर॥४६८॥

दोहरा॥मूंडचढायोऊरहै,
पर्योपीठिकचभार॥गरैप
रैहंगायये,तऊहियेपर
हार॥४६९॥ ॥

दोहा॥इंहिआसाअटको
रहतअलिगुलाबकेमूल॥
ह्वैहैंफेरिवसंतरितुइनि
डारनिवेफूल॥४७०॥

दोहरा॥वेनइहांनागरव
डीजिनिआदरतोआव॥
फूल्योअनफूल्योभयो,गं
वईगांवगुलाव॥४७१॥

अभिसारिका॥अरीपरीस
टपटपीबिधुआधेमगहे
रि।संगलगेमधुपनलई
भागनगलीअँधेरि॥४४२

स्वकीया॥चलतघेरुघर
घरतऊघरीनघरठहराइ॥
समुझिउहीघरकोंचलीभू
लिउहीघरजाइ॥४४३॥

नवोढानाइका॥गाढेगाढे
ऊपरउठिलि,पियहियको
ठहराइ॥उकसौंहीतो
हियैदईसबैउकसाइ॥४
॥४४॥

रतिवरनन॥दीपउजेरेहूँ
पतिहिहरतिवसनुरतिका
ज॥रहीलपटिछबिकीछ
टनुनैकोंछुटीनलाज॥४५॥

दोहा॥लषिदौरतपियक
रकटकुवासछुडावनका
ज॥वरुनीवनगाढेदृगनु,
रहीगुढौकरिलाज॥४४६॥

दोहा॥सकुचिसुरतआरंभ
हीबिछुरीलाजलजाइ॥
ढरकिढारढुरिढिगभई
ढीठिढिठाईआइ॥४४७॥

सोलगभाव॥सकुचिसरकि
पियनिकटतैंमुलकिक
छुकतनतो॥रि॥करअंचर
कीओटकरिजंभवानीमुष
मोरि॥४४८॥

दोहा॥देहलग्योढिगगेह
पतितऊनेहनिरवाहि॥नी
चीअंषियनहीइतैंगईक
नषियनचाहि॥४४९॥

दोहा॥ इकभीजे चहलै परे
बूडे बहे हजार॥ किते न
औगुन जग करै बै नै चढ
तीवार॥५०॥ ५८

स्वाधीनपतिका॥ मोहे मन्द
हासिनि भरी॥ सो सही सि
गड़ा वाको अति अनपाह
तो मसिका हत बिनु नाहि॥
५१॥

परमारथ॥ नचि अचानक
ही उठे बिनु पावस बन मो
र॥ जानत हैं नंदित करी
यादिस नंदकिशोर॥५२॥

दोहा॥ मैं यह तोही मैं ल
खी भगति अपूरब बाल॥ ल
हि प्रसाद माला जु भौ तनु
कदेब की माल॥५३॥

दोहा॥बतरसलालचला
लकीमुरलीधरीलुकाइ॥
सौंहकरैभौंहनिहंसैदैन
कहैनटजाइ॥४५४॥

रूपवर्णनं॥ है लहूँकै
लालहूँलषिवहबालअ
नूप॥कितोमिठासदियोद
ईइतोसलौनोरूप॥४५५॥

ग्रीष्ममहिमा॥जाकैएकोए
एकहीजगव्यौसाइनकोइ॥
सोनिदाघफूलैफरैआक
डहडहौहोइ॥४५६॥

वसंत॥नहिपावसऋ
तुराजयहतजितरवरचि
तभूल॥अपतभएबिनपाइ
हैक्योंनवदलफलफूल॥
॥४५७॥

बिरहबढ़ैननि॥ बिरहबिप
तिदिनपरतहीतजैसुष
नसबअंगार हिअबलौबि
दुषोभएहलाचलीजियसं
गा॥३८॥

दोहा॥ नणविरहबढ़तीवि
थाषरीविकलजियबाल।
बिलषीदेषपरौसन्यौंहर
षहंसीतिहिकाल॥४३९॥

दोहा॥ क्यौनेहकागदहि
येभईलषाइनआंक॥ बिर
हतचैजरयौहिअबसेंह
डकैसेआंक॥४४०॥

सानससे॥ फलीफालीफू
लसीफिरतिजुबिमलबि
कास।भोरतरैयांहोंहते।
चलततोहिपियपास॥४४१॥

दोहा॥ दिसिदिसिऊसुमि
तदेषियतिउपवनविपन
समाज॥ मनोवियोगिनि
कोंकियोसरपिंजररितुरा
ज॥५४९॥

दोहा॥ वनवाटनपिकव
टपारलषिविरहनिमतमै
ना॥ ऊहऊहकैकैठठैकरि
करिरातेनैन॥५५०॥ ८८

दोहा॥ मीतननीतगली
तहैजोधरियैधनजोरि॥
षाऐंषरचैंजोजुरैतौजोरि
येकरोरि॥५६०॥ ८८

सहप्यवेना॥ नटकीधोईधो
वती॥ चटकीलीमुषजोति॥
लसतरसोईकेवगरजग
रमगरदुतिहोति॥५६१॥

दोहा॥ बहु धनु लै अहसानु कै पारो देत सराहि॥ बैद बधू हंसि भेद सौं रही नाह मुख चाहि॥५६३॥

दोहा॥ सोहति धोती सेत मैं कनक बरन तन बाल॥ सारद बारिद बीजुरी भा रद कीजति लाल॥५६४॥

सोरठा॥ रह्यो गुही बेनी लखे गुहिबे के त्यौनार॥ लागे नीर चुचान ये नीठि सुकाए बार॥५६७॥

कुंडला॥ दुरै न निघरघटौ दियें ये रावरी कुचाल॥ विष सी लागति है बुरी हंसी खिसी की लाल॥५६८॥

सरदरित॥घनघेराछु
टिगोहरषिचलीचहूंदि
सिराह॥कियोसुचैनोआ
इजगसरदसूरनरनाह॥
॥४७०॥

दोहा॥अरुनसरोरुहक
रचरनदृगखंजनमुखचं
द॥समैआइसुंदरसरद॥
काहिनकरहिअनंद॥७१

ग्रीषमरित॥नाहिनएपा
वकप्रवललुवैचलतिच
हूंपास॥मानोविरहवसं
तकेग्रीषमलेतउसास॥
॥४७२॥

दोहा॥कहलानेएकतव
सतअहिमयूरमृगवाघ॥
जगततपोवनसोभयोदी
रघदाघनिदाघ॥४७३॥

पियआगम॥ रूपनैनीद
गकीफरक उरु जकाहत
नफूल॥ विनहीपियआग
मउमगपलटनलगीदुकू
ल॥९०॥

दोहा॥ इहैवसैजोंसेमिल
त पियप्रानिकेईस॥ आ
वतआवतकीभईविधि
कीघरीघरीस॥४९२॥

दोहा॥ रविवंदौकरजोरि
केसुनेस्यामकेवेन॥ भए
हंसौहेंसवनिकेअतिअ
नषौहेंनैन॥४९४॥

विरहवरनानि॥ हौंहीबौ
रीविरहवसकैबौरोसवगा
व॥ कहाजानियेकहतहैं
ससिहिसीतकरनांव॥९३॥

दोहा॥ अनी बडी उमडी लखैं असि वाहक भट भूप॥ मंगल करि मान्यौ हियैं भौ मुँह मंगल रूप॥४६४॥

ह्वै है तु राग॥ सोवत जागत सुपन बस रस रिस चैन कुचैन॥ सुरति स्याम घन की सुरति बिसरैं हूँ बिसरै न॥४६५॥

दोहा॥ संगति सुमति न पावहीं परे कुमति कैं धंध॥ राखौ मेलि कपूर मैं हींग न होइ सुगंध॥४६६॥

परमारथ॥ बडे कहावत आप सौं गरुवे गोपीनाथ॥ तौ जानौं जौ राखिहौ हाथनि लखि मन हाथ॥४६७॥

दोहा॥ जात जात वित होत है ज्यौं जिय मैं संतोष॥ होत होत ज्यौं होइ तौ होइ घरी मैं मोष॥५०३॥

विरहवरनन॥ जो न कही यह तम वहै किये जो जगत निकेत॥ होत उदै ससि के भयो मानो ससहर सेत॥५०[illegible]॥

विरहवरनन॥ ही औरै सी ह्वै गई टरैं औधि के नाम। दूजै कै डारी खरी बौरी बौरै आम॥५०५॥

सतपवरनन॥ तन भूषन अंजन दृगनु पगनि महावर रंग॥ नहि सोभा को साज यह कहिबे ही को अंग॥५०४॥

विरहवरनन॥ करकेमी
डेऊसमलौ,गई बिरहऊ
न्हलाइ॥सदासमीपनि
सखिहूंनीगिपिक्कानीजा
इ॥५१०॥

नेत्रलक्षन॥ चितवतचित
वतहित हियैंकिएतिरी
छैनैन॥भीजेतनदोऊकं
पैकौहूंजपनिवरैन॥५

प्रेमगर्वता॥ कियोजुचिबु
कउगाइकै,कंपतकरभर
ता॥टेढीयैटेढीफिरति॥
तेढैतिलकलिला॥५१४

विरहवरनन॥ भोयहऐसो
ईसमैजहांसुखददुखदे
त॥चैतचांदकीचांदिनी॥
डारतिकियेंअचेत॥५१३

प्रस्नोत्तर॥ ब्रजबासिनि
कौं उचित धन जो धन रुचि
तन कोइ॥ सुचित न आयो
सुचितई कहौ कहां तें हो
इ॥५३८॥

दोहा॥ अपने अपने मत
लगे बाद मचावत सोर॥
ज्यौं त्यौं सब कौं सेइबो एकै
नंदकिसोर॥५३९॥

दोहा॥ सुभर भस्यौ तुअ
गुन गननि पचयो कपट
कुचाल॥ क्यौं धौं दास्यौं ज्यौं
हियौं दरकत नाहिं नला
ल॥५४०॥

दोहा॥ चित दै देखि चकोर
त्यौं तीजै भजै न भूख॥ चि
नगी चुगै अंगार की चुगै
कि चंद मयूख॥५४१॥

पावसरित॥ धुरवा होंहि
न अलि ठैरै धुवां धरनि
हू को दां॥ जारत आवत स
वनि कों पावस प्रथम पयो
दा॥४३॥

आलस सो॥ तुहूं कहति हूं
आपुहूं समक ति सबै स
यान॥ लषि मोहन जो मन
रहै तो मन राषों मान॥४४॥

दहत्र अनुराग॥ न परसि चितू
रुराडारि कै गल गाड़नि
जु साथ॥ रहीं राषि हठि लै
गयो हथा हथी मन हाथ॥

प्रीतम गवनी॥ चलत देत
आभार हु नि ठहीं परौसि
हि नाह॥ लसीत मामे के
हग निहां सी अंसुवां मां ह॥
॥४५॥

दोहा॥सुरतिनतालअरुतान
कीउठ्यौनसुरठहराइ॥
एरीरागबिगारगौबैरीबो
लसुनाइ॥५५६॥स्वानुरा
ग॥

पजर्यौआगिवियोगकी॥
बह्यौबिलोचननीर॥आ
ठौंजामहियौरहैउड़ौउ
साससमीर॥५५७॥ ः

दोहा॥उरउरझ्योचितचोर
सोंगुरगुरजनकीलाज॥
चढेहिंडोरेसैहियेंकियें
बनैगृहकाज॥५५८॥ ः

खंडिता॥पटसौंपोंछिपरीक
रौखरीभयानकभेष॥नागि
नह्वैलागतिदृगननागबे
लकीरेष॥५५९॥ ः

पियआगम॥ वामवाहुफ
रकतिमिलै जोहरिजीवन
मूरि॥ तौतोहीसोंभेटिहों॥
रषिदाहिनोहरि॥५९६॥

केसवहनन॥ कुटैकुटावैं
गततें सटकारेहत्तमार॥
मनवांधतवेनीवंधेनीलछ
वीलेवार॥५९७॥

आनहभोग॥ हुषलाइहि
बसंतनषरीआरीगरमनसी
तलवात॥ कहिकोंफलकैं
देषियत सुलकियसीजेगा
न॥५९८॥

दोहा॥ चितपितमारकजो
गगनिभयोभयेंसुतसोग
अनिकुलस्योजियजोयसी
उपजेंजारजजोग॥५९५॥